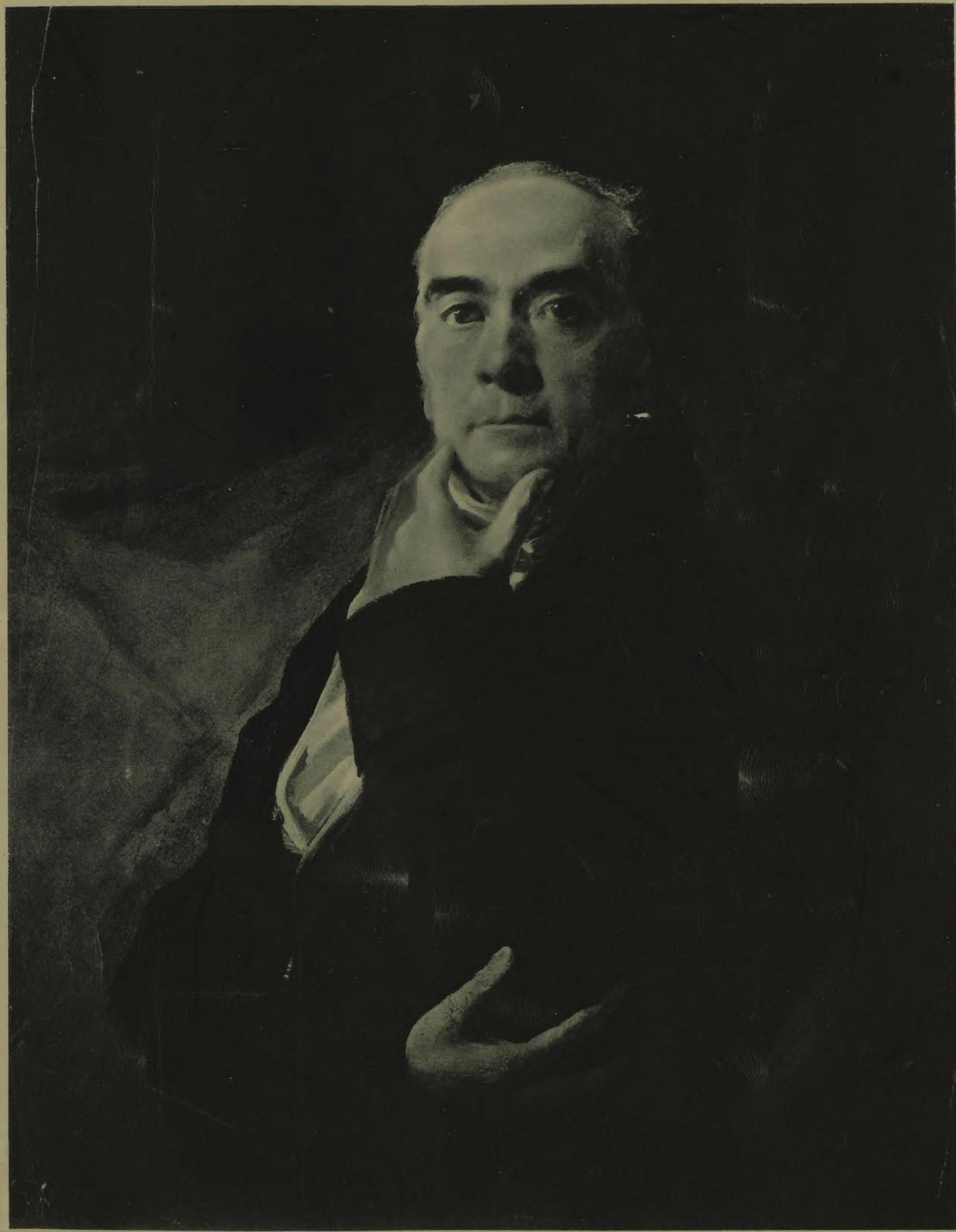


# THE ILLUSTRATED LONDON NEWS



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SATURDAY, JANUARY 7, 1939.



RAEBURN, GIANT OF BRITISH PORTRAIT-PAINTING: A SELF-PORTRAIT IN THE SCOTTISH ART EXHIBITION AT BURLINGTON HOUSE.

Raeburn, the greatest portrait-painter of Scottish, if not of the whole of British art, is well represented in the Scottish Art Exhibition at Burlington House. Raeburn was born on the outskirts of Edinburgh in 1756, and died in 1823, shortly after being knighted by George IV. (when that monarch visited Scotland), and appointed "H.M. Limner for Scotland."—[Lent by the National Gallery of Scotland.] (Copyright strictly reserved.)



By ARTHUR BRYANT.

**I**N one of those quiet side columns of the *Times* that suggest that, even in the day-by-day hurry of contemporary journalism, some fragment of the cultural tradition of the Christmas past still lingers, there was recently an article about the Ox and the Ass. It was illustrated by a picture of a carving in Chartres Cathedral of the Ox and the Ass in adoration before the infant Christ in the manger—

Entre le bœuf et l'âne gris  
Dort, dort le petit fils.

The reference was to a passage in the Apocryphal gospel of the Infancy, telling how "on the third day after the birth of our Lord Jesus Christ the most blessed Mary went forth out of the cave and entering a stable placed the Child in the manger and the ox and ass adored him." It was one of the legends that grew up spontaneously in the troubled days that accompanied the decline of the ancient world, when men turned in despair from the spectacle of growing anarchy and brutality to seek consolation in the deeper spiritual significance of the simple and familiar images of daily life. Christianity, with its creed of the supreme importance of the individual spirit, provided both an incentive and a focus for this tendency.

And so the legends grew and became in the course of centuries promoted into the ante-rooms of the Christian ritual. In their Father's house, the mediæval theologians reminded men, there were many mansions. And there was one, with ample straw and a jewelled manger and a covering of glittering snow, for the ox and the ass. In ecclesiastical sculpture, mosaic and ivory, in

that richly fanciful and childlike people—christened the ox Mâcheleint, and the ass Trottemenu.

Somehow it all brought Christianity so much nearer the ordinary man and woman. Here, close to the altar, part of the very life-blood of the Bible story, were the vital implements with which they did their daily business. The vast majority of our European forefathers were peasants and small farmers—folk who did nothing without those commonplace beasts of burden, the ox and the ass. And there, springing naturally out of the magic of that first starlit Christmastide, the commonplace was made rare and wonderful and the ox and the ass dignified into equality with the Angels of Heaven and the Kings of the Earth. For all of them, in their instinctive

those of other and humbler folk—who regard all this as a species of idolatry and blasphemy. They will argue, as certain of their forefathers have argued before them, that to bring Heaven down to earth is to soil the divine in the mire. Rather, it may be answered since Heaven, by all Christian belief, is a universal concept, must Heaven be made intelligible to all sorts and conditions of men by its ability to manifest itself in the lowliest and most humdrum places. For stable and manger, read garage and lathe; for ox and ass, Ford car and municipal tram; and one realises with a flash what a distance we have travelled from the all-embracing charities of youthful Christianity. There was nothing austere or retired about it: it came full-blooded and open-handed into the crowded workaday world, gathering unbidden guests to its rich, teeming board from every highway and byway. There were no "best people" in that wide communion; no "Left" nor "Right"; no "Intelligentsia" and no "Elect." "And the lord said unto the servant, go out into the highways and hedges and compel them to come in that my house may be filled." The fathers of the early Church interpreted that ordinance of their Creed very faithfully. They drew the line nowhere. They opened the gates of their fellowship as wide as they would go, and all the world and his wife, his bondsman and his maid, even his ox and his ass, came in. And because they felt so much at home where they got there, they stayed.

From a world grown cold and sad, one turns again to that early glow in the hearts of our Christian forbears. Is it all a delusion?—a fancied brighter horizon that is only bright because it is unattainable



IN THE EXHIBITION OF SCOTTISH ART AT BURLINGTON HOUSE: "THE SPELL," ONE OF THE BEST KNOWN OF SIR WILLIAM FETTES DOUGLAS'S ROMANTIC PERIOD PAINTINGS.  
Sir William Fettes Douglas, who was born at Edinburgh in 1822, and died in 1891, was early attracted to romantic, antiquarian and occult subjects. Furthermore, he has been termed the greatest Scottish painter of still life; and the care and skill with which his old ivories, time-stained parchments, and old bindings are rendered lend them a *trompe l'œil* quality.—[Lent by the National Gallery of Scotland.]

act of adoration before the Babe's manger, were equal: there was neither first nor last.

Somehow in this urban age it warms the heart to think of the catholic simplicity of that mediæval Christmas feast. At the Fête de l'Âne at Beauvais, a girl, representing the Mother of Heaven and bearing a babe in her arms, was carried into the Cathedral on a donkey covered with a cloth of gold which remained beside her through the celebration of High Mass: "If the ass did not bray in the right places the clergy brayed for her." No doubt the ass brayed in all the wrong places, and the clergy's bray, judged by strict standards, was a very unsatisfactory and unlifelike affair. But the audience was perfectly content, possessing as it did the priceless gift of certainty in the ultimate attributes of existence; in that it had something that we uneasy moderns, with all our brave standards of

comfort and fat living, do not possess, and are beginning to realise that we are poor in lacking. And the popular faith of the age was strengthened by the all-embracing simplicity and ordinariness of the scenery of its religious ritual. Here was God come down to earth in very truth—

In Bethlehem, in Jewry,  
This blessed Babe was born  
And laid within a manger,  
Upon this blessed morn,  
The which His Mother Mary  
Did nothing take in scorn.

There may be some precisians—sticklers for the sanctity of their own spiritual perceptions as opposed to



"TRAITOR'S GATE": A WORK BY DAVID SCOTT, THE SCOTTISH HISTORICAL PAINTER; EXHIBITED AT BURLINGTON HOUSE.  
David Scott, born at Edinburgh in 1806, can hardly be placed in the first rank, although his work is very characteristic of the taste of his day. Bryan remarks that his "imagination was active and poetic, but scarcely of the kind that finds its right vehicle in paint." He died in 1849.  
[Lent by the National Gallery of Scotland.]

and that never had any real existence? The legend of that age, written, sculptured and painted in that age, survive to reassure us. Men did once so believe. The greatest of the moderns, the sad, wise, agnostic Hardy, nurtured in a land where old memories die hard, put the knowledge of it into words—

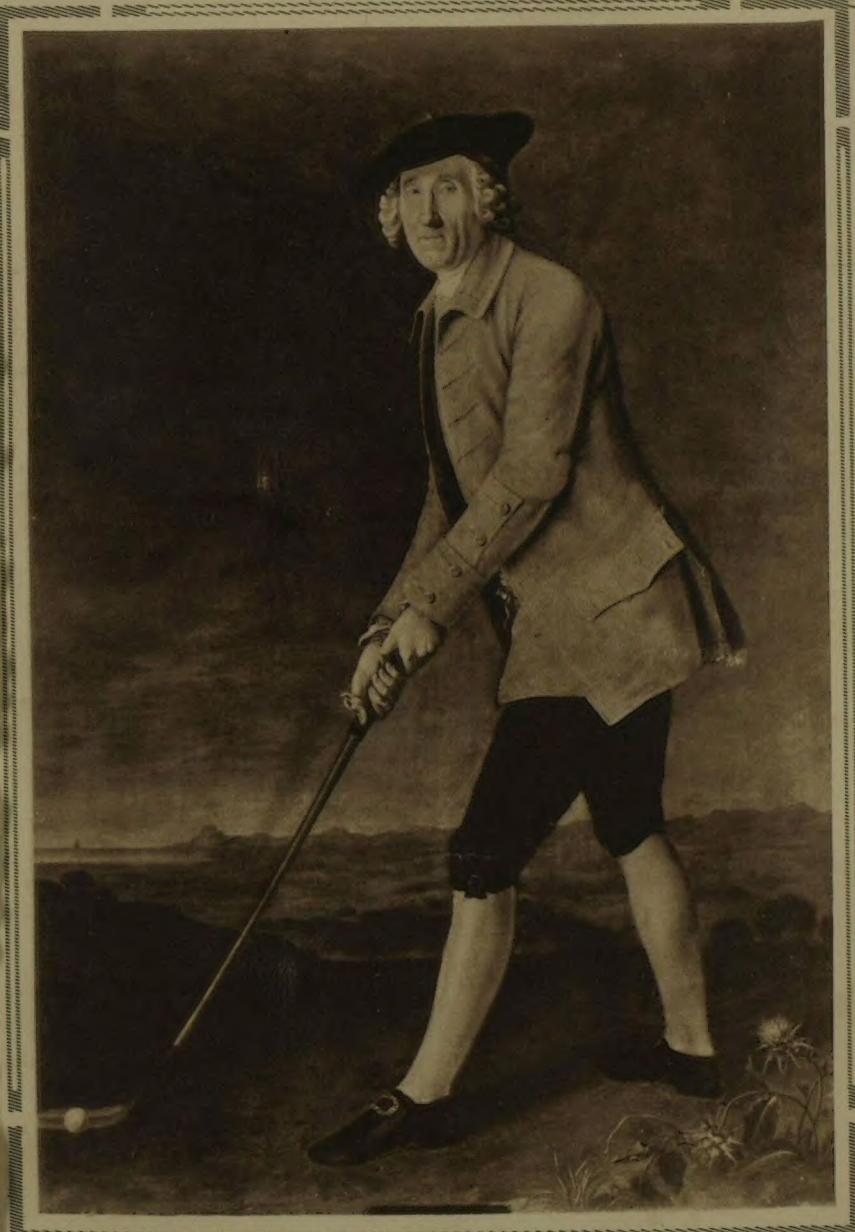
So fair a fancy few would weave  
In these years! Yet, I feel,  
If someone said on Christmas Eve,  
"Come; see the oxen kneel

"In the lonely barton by yonder coomb  
Our childhood used to know,"  
I should go with him in the gloom,  
Hoping it might be so.

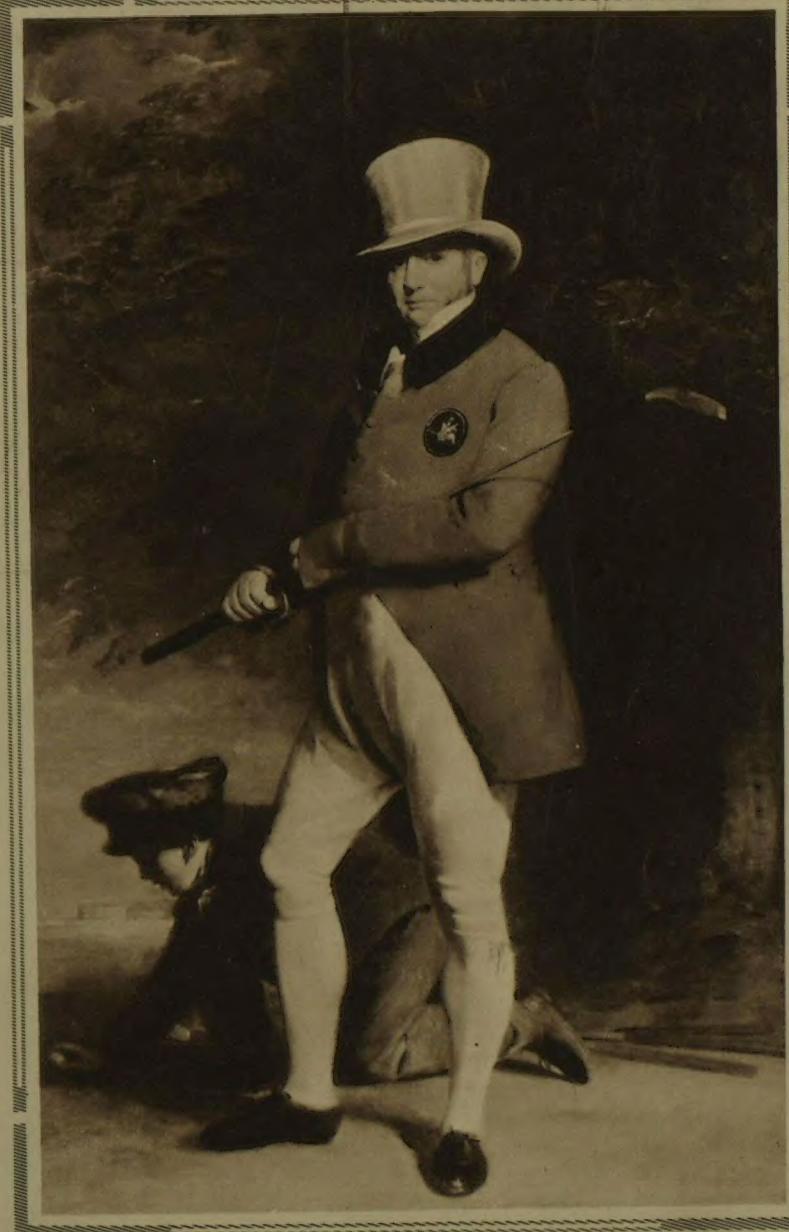
## SCOTTISH ART AT BURLINGTON HOUSE.—PART I: GOLF PAINTINGS.



"GOLF AT NORTH BERWICK"; BY SIR FRANCIS GRANT, THE FASHIONABLE VICTORIAN PORTRAIT-PAINTER (P.R.A., 1866)—[Lent by David Baird, Esq.]



EIGHTEENTH-CENTURY GOLF: "WILLIAM ST. CLAIR OF ROSLIN";  
BY SIR GEORGE CHALMERS—[Lent by Royal Company of Archers.]



EARLY 19TH-CENTURY GOLF: "J. TAYLOR, CAPTAIN OF EDINBURGH  
GOLFERS"; BY WATSON-GORDON.—[Lent, Hon. Company of Edinburgh Golfers.]

It was arranged that the Exhibition of Scottish Art should open at the Royal Academy yesterday (January 6). It is to remain open until March 11. It includes silver, pewter, arms, embroidery and furniture as well as pictures. Further exhibits will be illustrated by us in a subsequent issue.

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## THE SCOTTISH ART EXHIBITION: WORKS BY PETTIE AND ORCHARDSON.

"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION; PART I., PAGE 4.



"SWORD AND DAGGER FIGHT": A CHARACTERISTIC WORK BY JOHN PETTIE (1839-1893), A LEADING VICTORIAN PAINTER OF HISTORICAL AND GENRE SUBJECTS; EXECUTED IN 1877.—[Lent by the Glasgow Art Gallery.]



"THE DRUM-HEAD COURT MARTIAL": ANOTHER HISTORICAL PAINTING BY PETTIE, WHO WAS ONE OF ROBERT SCOTT LAUDER'S MOST SUCCESSFUL PUPILS.—[Lent by the Sheffield Corporation.]



"THE YOUNG DUKE": A WORK BY SIR WILLIAM Q. ORCHARDSON (1832-1910), CELEBRATED VICTORIAN SUBJECT-PAINTER WHO WAS A PUPIL OF ROBERT SCOTT LAUDER IN EDINBURGH (LIKE PETTIE, WITH WHOM HE SHARED A STUDIO IN LONDON); PAINTED IN 1889.—[Lent by the Lady Lever Art Gallery.]



"THE SOCIAL EDDY: LEFT BY THE TIDE": THE FIRST OF ORCHARDSON'S POPULAR SERIES OF DRAMATISED SOCIAL PIECES; BEING PAINTED IN 1878.—[Lent by the Aberdeen Art Gallery.]



"MARIAGE DE CONVENIENCE—AFTER": ONE OF A FAMOUS SERIES OF PICTURES BY ORCHARDSON, IN WHICH EACH WORK TELLS A STORY (PAINTED IN 1884 AND 1886).—[Lent by the Aberdeen Corporation Art Gallery.]

## IN THE SCOTTISH ART EXHIBITION: TYPES OF WILKIE'S GENIUS.

"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION; PART I, PAGE 5.



"BLIND MAN'S BUFF": A CHARACTERISTIC DEVELOPMENT OF DUTCH GENRE PAINTING BY SIR DAVID WILKIE (1785-1841); EXECUTED SHORTLY AFTER HE BECAME A ROYAL ACADEMICIAN IN 1811.—[Lent by H.M. the King.]



"PENNY WEDDING": ANOTHER GENRE SUBJECT; PAINTED BY WILKIE AFTER HIS RETURN FROM A TOUR OF SCOTLAND IN 1817; FOR THE PRINCE REGENT. (Lent by H.M. the King.)



PERHAPS THE MOST FAMOUS OF ALL WILKIE'S PICTURES: "CHELSEA PENSIONERS READING THE WATERLOO GAZETTE," PAINTED FOR THE DUKE OF WELLINGTON.—[Lent by the Duke of Wellington.]



THE PAINTING WHICH FIRST BROUGHT WILKIE FAME IN LONDON: "VILLAGE POLITICIANS," PAINTED IN 1805, WHEN HE WAS TWENTY, AND EXHIBITED WITH GREAT SUCCESS AT THE ACADEMY IN 1806.—[Lent by the Earl of Mansfield.]



A WILKIE PAINTING WHICH LINKS THE TRADITIONAL GENRE STYLE WITH THE VICTORIAN SUBJECT- AND STORY-PICTURES: THE "BRIDE'S TOILET." (Lent by the National Gallery of Scotland.)

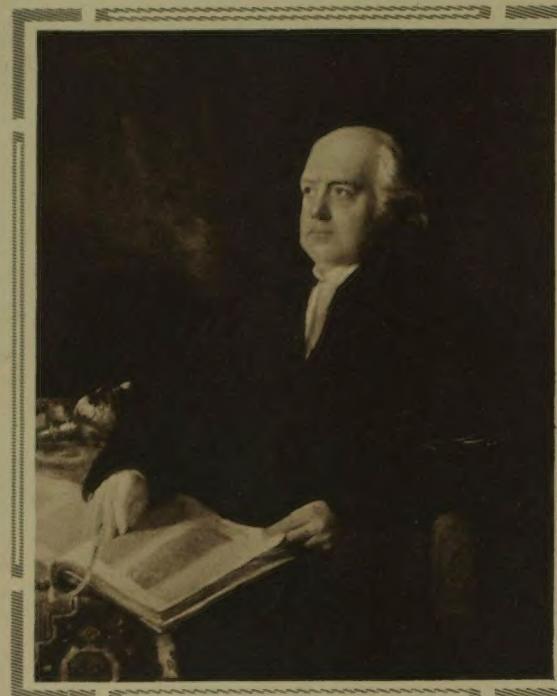
## THE EXHIBITION OF SCOTTISH ART AT BURLINGTON HOUSE:

PORTRAITS—INCLUDING BURNS AND SIR WILLIAM HAMILTON, HUSBAND OF EMMA.

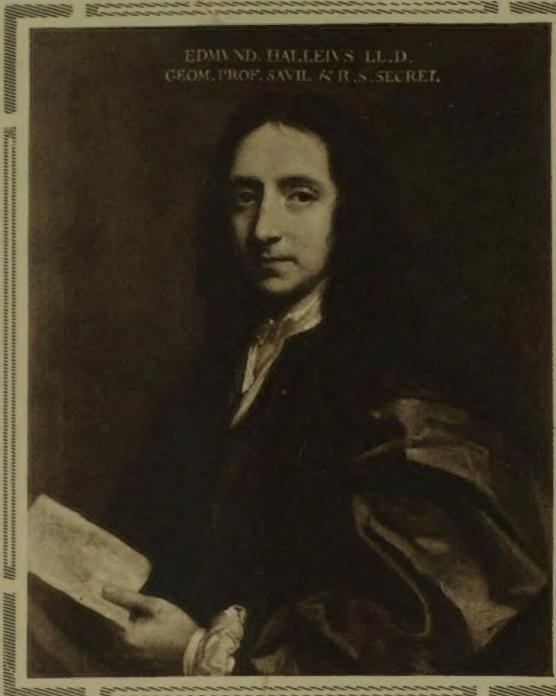
"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION: PART I. PAGE 6.



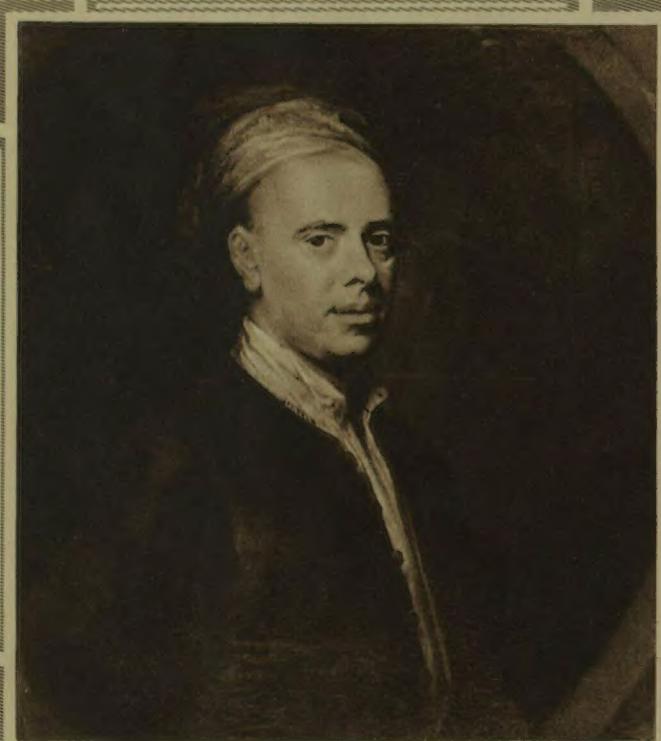
"THE DUKE OF ARGYLL"—VICTOR OF SHERIFF-MUIR IN THE '15; BY W. AIKMAN (1682-1731).  
(Lent by H.M. the King.)



"PRINCIPAL BAIRD," OF EDINBURGH UNIVERSITY—  
THE GREAT EDUCATIONIST; BY ANDREW GEDDES.  
(Lent by Mrs. Bayley.)



"EDMUND HALLEY," THE FAMOUS ASTRONOMER  
AFTER WHOM THE COMET IS NAMED; BY THOMAS  
MURRAY.—[Lent by the Royal Society.]



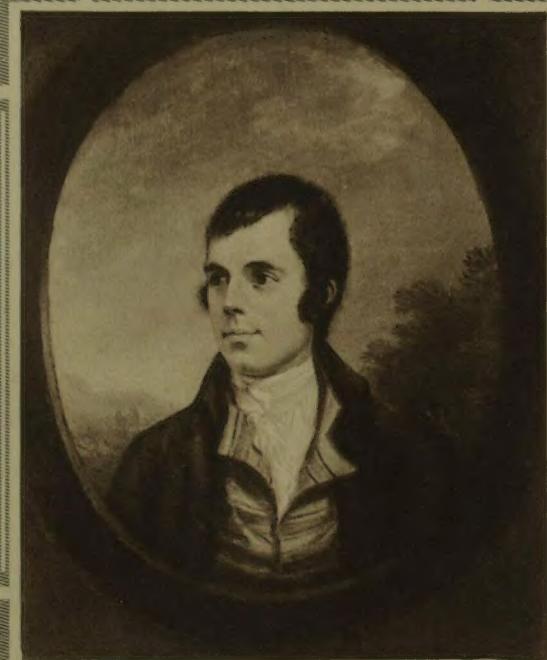
"ALLAN RAMSAY, THE POET," AUTHOR OF THE  
"GENTLE SHEPHERD," THE PASTORAL PLAY SUCCESS-  
FULLY PRODUCED IN 1725; BY W. AIKMAN.  
(Lent by the National Portrait Gallery of Scotland.)



"SIR WILLIAM HAMILTON (REMEMBERED AS THE  
HUSBAND OF EMMA) AND HIS FIRST WIFE"  
(A MISS BARLOW); BY DAVID ALLAN.  
(Lent by the Duke of Atholl.)



"THE SECOND MARQUIS OF HUNTRY": A PORTRAIT  
OF THE CAVALIER LEADER BEHEADED AT EDIN-  
BURGH IN 1649; BY GEORGE JAMESONE.  
(Lent by the Duke of Richmond and Gordon.)



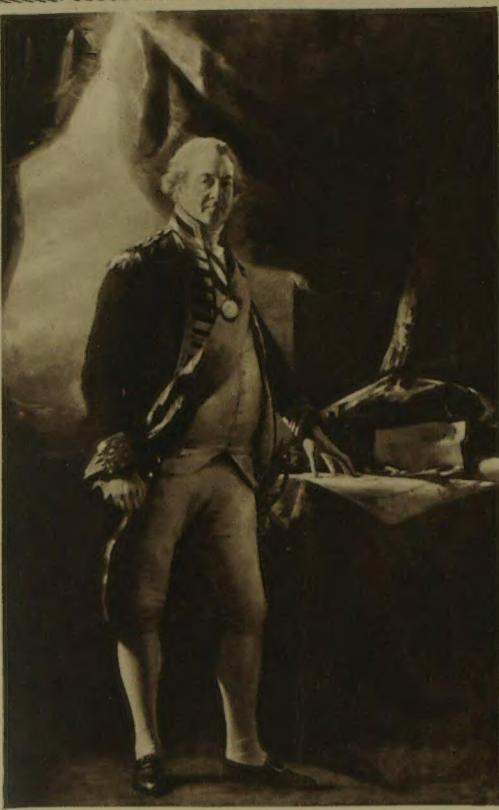
"BURNS": THE MOST AUTHENTIC PORTRAIT;  
PAINTED BY ALEXANDER NASMYTH IN 1787.  
(Lent by the National Portrait Gallery of Scotland.)



"LORD GEORGE MURRAY," THE JACOBITE COM-  
MANDER WHO FOUGHT GALLANTLY IN THE '15  
AND THE '45; BY J. DAVISON.  
(Lent by the Duke of Atholl.)

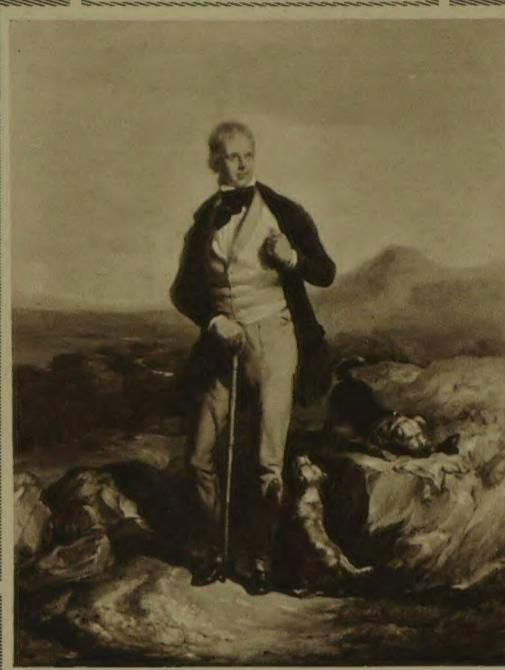
**IN THE SCOTTISH ART EXHIBITION:**  
**FAIR FIGURES OF THE PAST.**

"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION;  
 PART I, PAGE 7.



"ADMIRAL VISCOUNT DUNCAN" (1731-1804), THE VICTOR OF CAMPERDOWN; BY SIR HENRY RAE-BURN (1756-1822).

(Lent by the Corporation, Trinity House of Leith.)



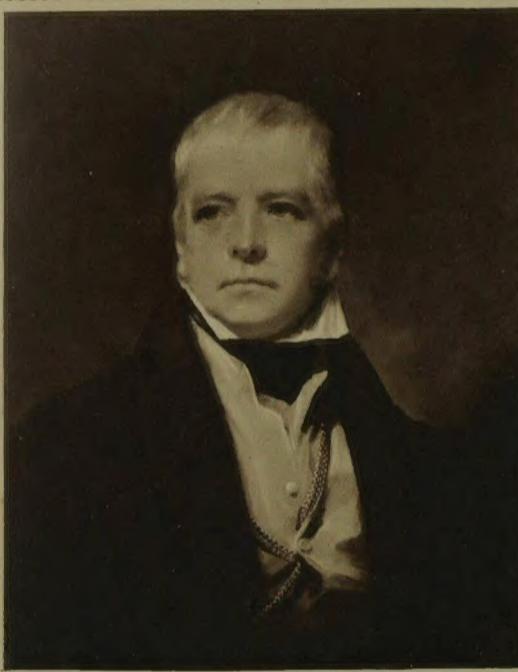
"SIR WALTER SCOTT": A PORTRAIT BY SIR W. ALLAN (1782-1850), WHOM SCOTT BEFRIENDED IN HIS EARLY DAYS.

(Lent by the National Portrait Gallery of Scotland.)



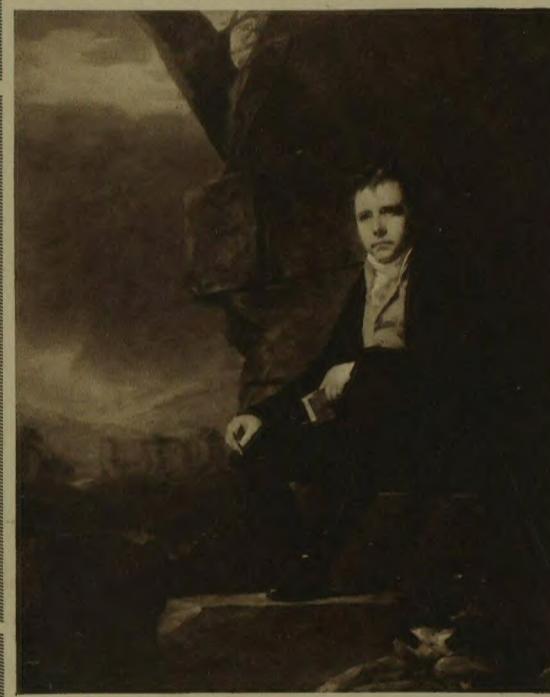
"SIR DAVID WILKIE"; WHOSE WORK IS SEEN ON PAGE 5: PAINTED BY ANDREW GEDDES SOON AFTER HE CAME TO LONDON IN 1814.

(Lent by Kenneth Sanderson, Esq.)



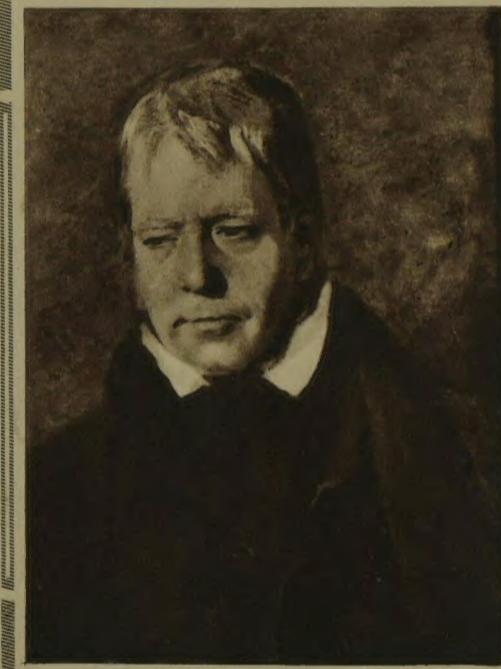
"SIR WALTER SCOTT"; BY RAE-BURN.

(Lent by the National Portrait Gallery of Scotland.)



"SIR WALTER SCOTT": A RAE-BURN PORTAIT WITH THE DOG, CAMP, IN THE LOWER RIGHT-HAND CORNER; PAINTED IN 1808.

(Lent by the Duke of Buccleuch.)



"SIR WALTER SCOTT": BY ANDREW GEDDES.

(Lent by the National Portrait Gallery of Scotland.)



"ROUSSEAU"; BY ALLAN RAMSAY.

(Lent by the National Gallery of Scotland.)



"GENERAL WOLFE"; BY ALLAN RAMSAY.

(Lent by Viscount Lee of Fareham.)



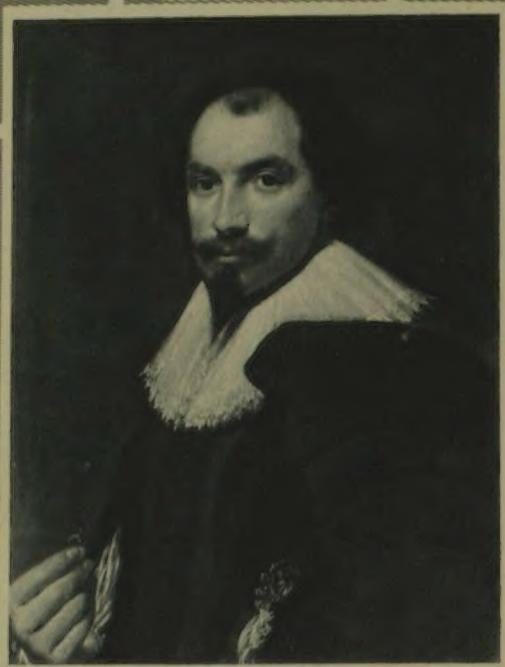
"FLORA MACDONALD"; BY ALLAN RAMSAY.

(Lent by the National Gallery of Scotland.)

RAEBURN'S portraits of Scott include the full-length painted for Constable in 1808, with Hermitage Castle in the distance and the dog, Camp, in the lower right-hand corner; and a replica painted in 1809,

with a greyhound added. He also painted a head for Lord Montagu in 1822, and another, about the same time, for Chantrey. He was at work upon two half-lengths of Scott when he died.

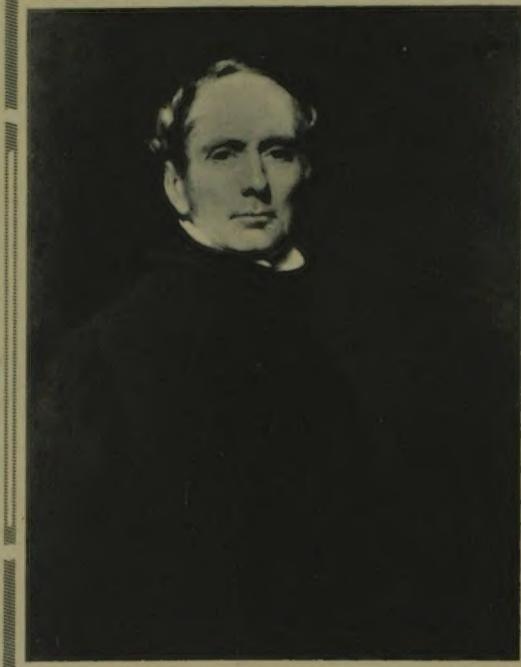
## THE SCOTTISH ART EXHIBITION: SELF-PORTRAITS FROM JAMESONE TO BURR.

*"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION; PART I, PAGE 8.*

THE FINE SELF-PORTRAIT BY JOHN SCOGGALL (?1645-?1730), WHO WORKED AT EDINBURGH UNDER WILLIAM AND MARY AND ANNE.  
(Lent by the National Gallery of Scotland.)



A SELF-PORTRAIT BY THOMAS DUNCAN (1807-1845), WHO ATTRACTED MUCH ATTENTION WITH HIS HISTORICAL PAINTINGS IN THE 'FORTIES.  
(Lent by the National Gallery of Scotland.)



SIR JOHN WATSON-GORDON (1788-1864), THE GREAT EDINBURGH PORTRAIT-PAINTER; BY HIMSELF.  
(Lent by the Royal Scottish Academy.)



GEORGE JAMESONE (1588-1644): A SELF-PORTRAIT SHOWING HIM WEARING HIS HAT, ALLUDING TO A PRIVILEGE GRANTED HIM BY CHARLES I.  
(Lent by the Trustees of the Countess of Seafield.)



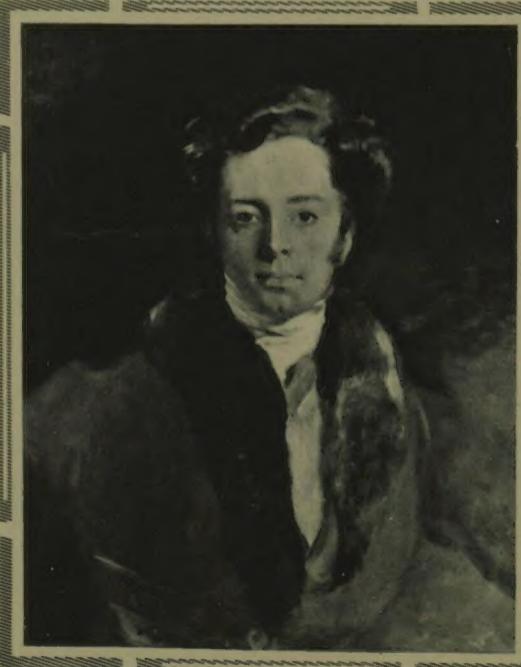
SIR DAVID WILKIE: A REMARKABLY FINE CHARACTER-STUDY OF HIMSELF AS A YOUNG MAN.  
(Lent by the National Gallery of Scotland.)



WILLIAM AIKMAN (1682-1731), A SUCCESSFUL SCOTTISH FOLLOWER OF KNELLER; BY HIMSELF.  
(Lent by the National Gallery of Scotland.)



JOHN BURR; A SELF-PORTRAIT.  
(Lent by the National Portrait Gallery of Scotland.)



ANDREW GEDDES (1789-1844), ONE OF SCOTLAND'S OUTSTANDING PORTRAIT-PAINTERS; BY HIMSELF.  
(Lent by the National Portrait Gallery of Scotland.)

# IN THE SCOTTISH ART EXHIBITION:

## TYPES OF POPULAR "SUBJECT-PICTURES."

"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION; PART I, PAGE 9.



"ANNE PAGE INVITING SLENDER TO DINNER"; BY THOMAS DUNCAN  
(1807-1845), PAINTER OF SOME WELL-KNOWN SUBJECT-PICTURES.  
(Lent by the National Gallery of Scotland.)



"QUIET WORK"; BY HUGH CAMERON (1835-1918), A PUPIL OF ROBERT SCOTT LAUDER, AND SUCCESSFUL PAINTER OF FIGURE SUBJECTS AND PORTRAITS.—[Lent by the National Gallery of Scotland.]



"DOST KNOW THIS WATER-FLY?": A THEATRICAL PAINTING BY JOHN PETTIE, R.A., DEPICTING OSRIC IN THE LAST ACT OF "HAMLET."  
(Lent by P. S. Brown, Esq.)



"BONNIE PRINCE CHARLIE": ONE OF PETTIE'S HIGHLY SUCCESSFUL HISTORICAL PAINTINGS IN A ROMANTIC VEIN.  
(Lent by H.M. the King.)

## THE SCOTTISH ART EXHIBITION: 19TH- AND 20TH-CENTURY PAINTERS.

"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION; PART I., PAGE 10.

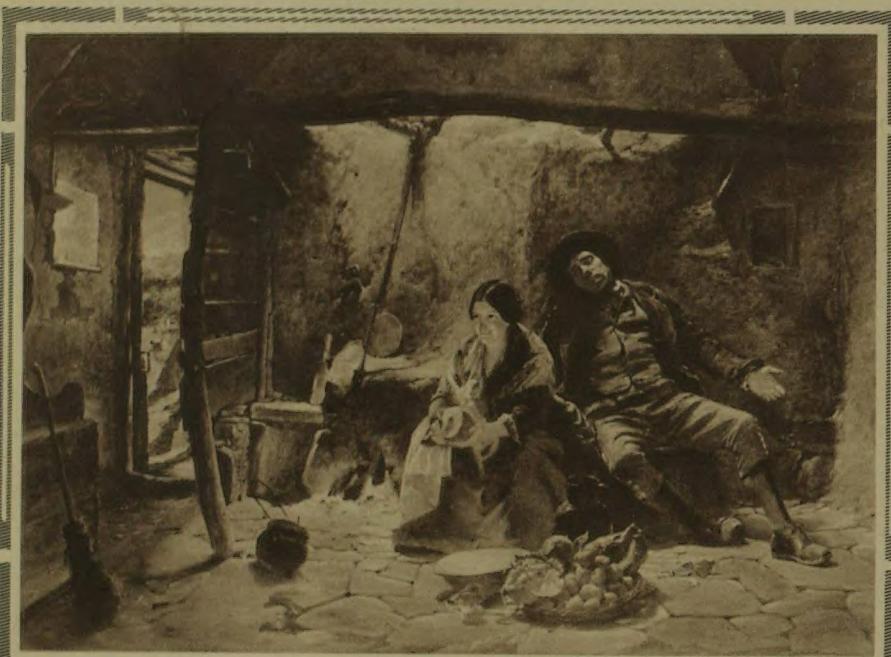


"THE SCOTTISH WEDDING": A PAINTING WHICH HELPED TO MAKE THE NAME OF W. H. LIZARS, THE SUBJECT PAINTER AND ENGRAVER.  
(Lent by the National Gallery of Scotland.)



"READING THE WILL": A PAINTING BY LIZARS WHICH, WITH "THE SCOTTISH WEDDING," HELPED TO MAKE HIS NAME IN THE EARLY NINETEENTH CENTURY.  
(Lent by the National Gallery of Scotland.)

WILLIAM H. LIZARS was born at Edinburgh in 1788. His reputation was made by this painting, "The Scottish Wedding," and by his "Reading the Will" (reproduced on the right), which were exhibited at the Royal Academy in 1812. Like that of Sir David Wilkie, his work links the earlier genre-painting with the typical subject-picture, favourite with the Victorians.



"MOLLY BRIERLY": BY ERSKINE NICOL (1825-1904), A SCOTTISH-BORN PAINTER WHO WORKED IN DUBLIN AND SPECIALISED IN SCENES FROM IRISH PEASANT LIFE.  
(Lent by G. M. Mensies, Esq.)



"THE GOATHERD'S COTTAGE": BY WILLIAM SIMSON (1800-1847), WHO PAINTED COAST AND RIVER VIEWS, AND SCENES FROM HUMBLE SCOTTISH LIFE.  
(Lent by the National Gallery of Scotland.)

THE work of Tom Faed (whose picture "From Dawn to Sunset" is reproduced below on the left) is of great interest to students of Victorian art. After studying in Edinburgh he came up to London and, in 1855, exhibited at Trafalgar Square the first of his important pictures, "The Mitherless Bairn." From that moment he never looked back, nor did he ever reject the class of subject which had brought him his first renown, and to the end he was faithful to the delineation of simple, homely Scottish life.



"FROM DAWN TO SUNSET": ONE OF THOMAS FAED'S SEMI-ALLEGORICAL PAINTINGS OF SCOTTISH PEASANT LIFE, WHICH HAD A GREAT VOGUE IN MID-VICTORIAN DAYS.  
(Lent by Mrs. M. H. Brown.)



"ORDINATION OF ELDERS": A WELL-KNOWN WORK BY THE LATE J. H. LORIMER, IN WHICH HIS POWERS OF CHARACTERISATION ARE DISPLAYED.—[Lent by the National Gallery of Scotland.]

**IN THE SCOTTISH ART EXHIBITION  
AT BURLINGTON HOUSE:**

"ILLUSTRATED LONDON NEWS" SCOTTISH



"THE ARTIST'S WIFE"; BY ALLAN RAMSAY. (1713-1784)—CONSIDERED TO BE ONE OF HIS FINEST PORTRAITS.—[Lent by the National Gallery of Scotland.]



"MRS. GREGORY": A CHARACTERISTIC STUDY OF A WOMAN SITTER BY RAEURN.  
(Lent by Sir R. I. A. Forbes-Leith, Bt.)



"MRS. MONTAGU"; BY ALLAN RAMSAY.  
(Lent by Captain Michael Wemyss.)



"HELEN BALFOUR"; BY WILLIAM MOSMAN, ONE OF A GROUP OF PAINTERS OF THAT NAME WORKING IN GLASGOW.—[Lent by Miss Balfour-Melville.]



"MRS. JAMES CAMPBELL": A RAEURN CONSIDERED BY SOME CRITICS TO BE THE FINEST PORTRAIT HE EVER PAINTED.—[Lent by Col. A. J. Muirhead, M.C., M.P.]



"ABIGAIL WARD"; BY ALLAN RAMSAY.  
(Lent by Dr. Thomas Loveday.)

**WOMEN IMMORTALISED BY THE ART OF PAINTERS FROM THE NORTH.**

ART SECTION; PART I, PAGE II.



"LADY MARY COKE"; BY ALLAN RAMSAY, FASHIONABLE PORTrait - PAINTER IN LONDON UNDER GEORGE III.—[Lent by the Earl of Home.]



"MRS. KINNEAR": A FINE RAEURN PORTRAIT, WHICH ALSO SHOWS HIS MASTERLY HANDLING OF FABRICS.—[Lent by the National Gallery of Scotland.]



"LADY MARGARET OGILVIE"; BY ALLAN RAMSAY.  
(Lent by the Trustees of the Countess of Seafield.)

## FESTIVAL FOLK-DANCING IN OTHER LANDS: PERFORMANCES,

THE Annual Folk Dance Festival held by the English Folk Dance and Song Society in the Albert Hall to-night (January 7) and tomorrow will attract Londoners to see the dances of many countries. Visiting teams will give special displays and other country and morris dances will be demonstrated. The visiting bands are sending a minimum of couples from many districts who will give a variety of dances besides showing the importants. Dancers' costumes worn for these events. Such festivals as this revive the interest in the traditional songs and dances of our own and other lands and (Continued below)



A HUNGARIAN GUILD-DANCE IN WHICH TOOLS AND UTENSILS OF EVERYDAY USE PLAY THEIR PART—AT THIS MOMENT THE WOMEN DANCERS BALANCE BOTTLES ON THEIR HEADS.



THE HUNGARIAN BRIDAL CUSHION DANCE, A DANCE IN WHICH THE WOMEN DISPLAY THEIR SKILL IN EMBROIDERY AND WEAVING IN ORDER TO ATTRACT PARTNERS.



lend additional point to the photographs of national dances reproduced on these pages. In Hungary the tools and utensils used in everyday life are reproduced into the dances, and in one case the girls parade with bottles balanced precariously on their heads. While in the "Bérem Dance" men hold bare brooms over which they leap in time to the music. Mimic courtship plays a great part in many of the performances, and in the Bridal Cushion Dance the girls execute steps while they hold over their heads beautiful embroidered pillows, proof of their domestic diligence and skill. Perhaps the most exciting Hungarian dance is the Csárdás: in this the men and girls are in couples and the first step is embellished with a multiplicity of variations. The Spitzbampolka of Tyrol symbolizes courtship and is given by a number of youths and girls. These dances in pairs, (Continued on right)



"SPRUNGELING": A BULGARIAN NATIONAL DANCE IN WHICH THE MORE DIFFICULT FIGURES, COMPRISING ACROBATIC LEAPS AND TUMBLIES, ARE DANCED BY ONE PERSON ALONE; HIS PARTNER EXECUTING LESS STRENUOUS STEPS MEANWHILE.



A FURTHER STAGE IN THE "SPRUNGELING," A BULGARIAN NATIONAL DANCE: THE MAN FALLS TO THE GROUND AND REMAINS SUPPORTED BY ONE HAND WHILE HIS PARTNER SEEMS TO REBUKE HIS ADVANCES.

## REFLECTING RURAL LIFE AND AKIN TO OUR COUNTRY DANCES.



"THE VLEKGARD": A NETHERLANDS DANCE TAKING ITS NAME FROM THE "FLYING" MOVEMENTS OF THE WOMEN DANCERS.



THE "REIFENTANZ," A SEDATE FOLK-DANCE PECCULAR TO THE SALZBURG DISTRICT: PERFORMERS CIRCLING ROUND WITH MEASURED STEPS, HOLDING HOOPS DECORATED WITH FOLIAGE; WHILE THE LEADER (ON LEFT) HAS A STRIPED POLE.



THE "CLOG-DANCE," WHOSE PERFORMANCE REQUIRES GREAT SKILL, WHICH IS ALTERNATED WITH FIGURES RESEMBLING ROUND-DANCES PERFORMED BY COUPLES TOGETHER: A FOLK-DANCE INDIGENOUS TO BOTH THE BAVARIAN AND AUSTRIAN ALPS.



THE SWEDISH "JOESSHÄRADSPOHLA": A DANCE IN WHICH THE MAN PERFORMS ACROBATIC FEATS WHILE HIS PARTNER PLAYS A PASSIVE RÔLE AND IS WOODED AND FLATTERED.



VAULTING OVER HIS PARTNER AS SHE CURTSIES TO HIM: ANOTHER OF THE ACROBATIC MOVEMENTS IN THE "JOESSHÄRADSPOHLA"—AN UNUSUAL DANCE AS COMMUNITY DANCING IS GENERALLY PREFERRED.



TURNING CART-WHEEL IN THE SWEDISH "JOESSHÄRADSPOHLA": AN ACROBATIC DANCE WHICH SEEMED TO INDICATE THAT THE ORIGINALITY OF SWEDISH FOLK-DANCES HAS SUFFERED FROM FOREIGN INFLUENCE.

(Continued) and there is one odd man. At one point the couples separate, each to seek a new partner; and the one who is left without is surrounded by the whole company, who dance round him singing mocking verses. The Ukrainian folk-dances are based on the everyday life of the country population. They are not really acrobatic dances, but the figures, which are in part borrowed from the Russian Cossack dances,

call for graceful movement and strength. Perhaps the most familiar Bulgarian dance is the "Horo," a chain of Chain Dances; but "Sprungeling," which calls for acrobatic agility, allows a solo dancer to demonstrate his skill. This kind of dancing is not found among the Northern races, except in Sweden, where the "Joesshäradspolka" seems to indicate that the original folk-dances have been spoilt by foreign influence.

## DJIBOUTI, CAUSE OF FRANCO-ITALIAN DISCORD :

THE BARREN PLAINS AND WILD MOUNTAINS OF A  
LITTLE COLONY OF GREAT STRATEGIC IMPORTANCE.



THE VEGETATION OF FRENCH SOMALILAND, WHERE  
INTENSE HEAT IS EXPERIENCED: AN EUPHORBIA  
UPON THE SLOPES OF MOUNT GOUDAH.



A LONG LINE OF ITALIAN ARMY SERVICE LORRIES UPON  
THE ROAD ACROSS THE BARA YER PLAIN, HERE CROSSED  
BY THE DJIBOUTI-ALI SABIEH ROAD.



IN THE ISSA COUNTRY IN THE SOUTHERN PART  
OF DJIBOUTI: A "DRAGON-TREE" UPON THE  
SLOPES OF THE JEBEL MAROQUINE.



THE SEMI-DESERT ASPECT OF THE NORTHERN PART OF DJIBOUTI: GOATS NIBBLING AN ACACIA  
IN THE COUNTRY NEAR OBOCK, THE FORMER CAPITAL, IN THE DANAKIL AREA.



IN DJIBOUTI, A COSMOPOLITAN TOWN THAT HAS GROWN  
UP IN THIS PRIMITIVE PART OF AFRICA: THE WHITE MUEZZIN  
TOWER OF A MOSQUE OVERLOOKING A WELL-KEPT STREET.



THE WILD COUNTRY ON THE SOUTH-WESTERN BORDERS OF FRENCH SOMALILAND:  
A VIEW NEAR ALI SABIEH, IN THE NEIGHBOURHOOD OF MOUNT ARREH, NEAR THE  
ADDIS ABABA RAILWAY.



ROCKS, LOOKING LIKE ARCHITECTURAL RUINS, FORMED BY HOT SPRINGS ON  
THE SHORES OF LAKE ABBÉ, AT ASBAHALTO: A PART OF DJIBOUTI BORDERING  
ON THE AREA WHICH ITALIAN TROOPS ARE ALLEGED TO HAVE PENETRATED.

Djibouti occupies a prominent place in the questions outstanding between Italy and France. At the beginning of December it was being claimed in Italy that Djibouti belonged "by right" to Italy. It was also alleged that the French management of the Addis Ababa railway was extortionate. The situation was rendered more complicated when Italy announced that she regarded the agreements of 1935 as invalid. These agreements, among other things, regulated the future status of Italians in

Tunisia, and designated two strips of territory to be handed over to Italy, one on the southern frontier of Libya, and the other on the border of French Somaliland (Djibouti) and Eritrea; together with the recognition of Italian sovereignty over the island of Dumeira in the straits of Bab-el-Mandeb. Presumably, legally speaking, these territories now revert to France. A further complication is provided by what is stated to be Italian penetration into a part of Somaliland which France never

[Continued opposite.]

## DJIBOUTI CONTRASTS: A GRIM BASALT PLAIN; AND VERDANT MOUNTAINS.



AS MELANCHOLY A SCENE OF DESOLATION AS COULD BE FOUND OUTSIDE THE "INFERNO," IN FRENCH SOMALILAND: AN EXPANSE COVERED WITH BASALTIC PEBBLES AT ECHAITI, ON THE BARA PLAIN, NEAR THE ADDIS ABABA RAILWAY.



MOUNTAINS CLAD IN VEGETATION, OFFERING A STRIKING CONTRAST WITH THE DESOLATION SHOWN IN THE UPPERMOST PHOTOGRAPH: THE FOREST OF DAI, WHICH REACHES 4500 FT.; SEEN FROM MOUNT GOUDAH, ON THE NORTHERN SHORES OF THE TADJOURAH GULF, IN FRENCH SOMALILAND.

*Continued.*

ceded to Italy. This is alleged to have occurred in the Hanleb plain zone (incidentally, a most desirable part of the country from an economic point of view), at the extreme western angle of French territory. This area has never been occupied by French troops. During the Abyssinian campaign (it is said) Italian forces began infiltration, but in recent months the French authorities have realised the danger, and also established advanced posts in the area, until the two lines are intermingled in a most bewildering fashion. There does not seem to be any

truth in Italian allegations of the unsatisfactory management of the port of Djibouti from the point of view of the traffic to Addis Ababa. Since 1936 port and railway facilities have been considerably improved to meet any increased requirements arising from the Italian conquest. Meanwhile, the French Government has been taking precautions in Djibouti. The destroyer "Epervier" was ordered to the spot, and the garrison reinforced by a Senegalese battalion, embarked at Marseilles on December 31 (illustrated on page 19 of this issue).

# BOOKS OF THE DAY.

By CHARLES E. BYLES.

OPENING the first item on my list for this week, I was attracted by the following remarks on the photographer's art: "In addition to preserving for us the portraits of loved ones, it illustrates our newspapers, our magazines, our books. It enables the physician to record the inner structure of man and thus aids in alleviating man's ills." It is this last point that happens to touch me nearly just now, since my doctor has expressed a wish to add to his album an X-ray portrait of myself. That, however, as Mr. Taft might observe, is of no consequence, and what I really want to say is: "You have just been listening" to a quotation from "PHOTOGRAPHY AND THE AMERICAN SCENE." A Social History, 1839-1889. By Robert Taft, Professor of Chemistry in the University of Kansas. With over 300 Illustrations (The Macmillan Company, New York; 45s.).

This is a work of extraordinary interest, and it seems more extraordinary still that, according to the author's claim, no such history of American photography has previously been attempted. His reasons for restricting himself to the first half-century of photography in the United States can be readily understood, for if he had gone further the task would have become progressively overwhelming. Even by restricting himself to the half-century, Mr. Taft points out, he has been compelled to offer but a pioneer selection. Explaining the aim and scope of his book, he writes: "The illustrations have been collected not only from the standpoint of recording personalities and processes important in the field of photography, but also because they provide what is a more important service—a brief outline of the American scene in photograph.... If the efforts of one individual working largely at his own initiative and expense can make such a start as is represented by the photographs in this book, I venture to say that organised effort on a larger scale could assemble, given sufficient time, a duplication of the past that would leave little to be desired. The wealth of such material lying unused and uncared for in attics all over the country must in *toto* be truly astounding."

Although primarily Mr. Taft's work is concerned with the United States, he does not neglect the other side of the Atlantic, and I notice several allusions which will specially interest our own readers. Thus, concerning the great Exhibition of 1851, he says: "The critic of *The Illustrated London News* reports this judgment on the exhibit of daguerreotypes at the Crystal Palace: 'After a very minute and careful examination we are inclined to give America the first place. Whether the atmosphere is better adapted to the art or whether the preparation of Daguerreotypes has been congenial with the tastes of the people, or whether they are unfettered with the patents in force in England, certain it is that the number of exhibitors has been very great and the quality of production super-excellent. The likenesses of various distinguished Americans by Mr. Brady are noble examples of this style of art.'"

Mr. Taft pays a high tribute to our founder, Herbert Ingram, for his "infinite labor, persistence and foresight." Later on, however, he recalls that the pioneer picture paper evoked some opposition. "*The Illustrated London News*," he writes, "had scarcely made its appearance before Wordsworth, the British poet, had penned as severe a superficial indictment as has ever been made of the pictorial press. The sonnet reads in part—

A backward movement surely have we here,  
From manhood—back to childhood; for the age—  
Back towards caverned life's first rude career.  
Avaunt this vile abuse of pictured page!  
Must eyes be all in all, the tongue and ear  
Nothing? Heaven keep us from a lower stage!

If Wordsworth," Mr. Taft goes on to say, "was so deeply moved by the comparatively dignified and sedate *News*, it is difficult to imagine what his poetic diatribe against the pictorial press would have been if he had lived to see its abuse since his day."

In a subsequent note Mr. Taft continues his "speech for the defence" against the poet's aspersions. "The sonnet," he writes, "was entitled 'Illustrated Books and Newspapers.' It was composed in 1846 and was among the last poems written by Wordsworth.... *The Illustrated News* is said to have caused the outburst. The obvious flaw in the logic of Wordsworth's criticism lies in the fact that 'tongue and ear' were also used by Wordsworth's contemporaries. These are older arts than the picturing of the cavern. Wordsworth evidently didn't consider their use a return to prehistoric days." I am ashamed to confess ignorance of this sonnet hitherto, although I could claim Wordsworth as a fellow Johnian. Perhaps it was among those poems which J. K. Stephen, in his parody of "The Two Voices," ascribed to that voice which, he averred, belonged to "an old half-witted sheep."

Yet another allusion to this journal occurs in Mr. Taft's concluding passage, on a question of much greater importance. "The history of the pictorial press," he writes,

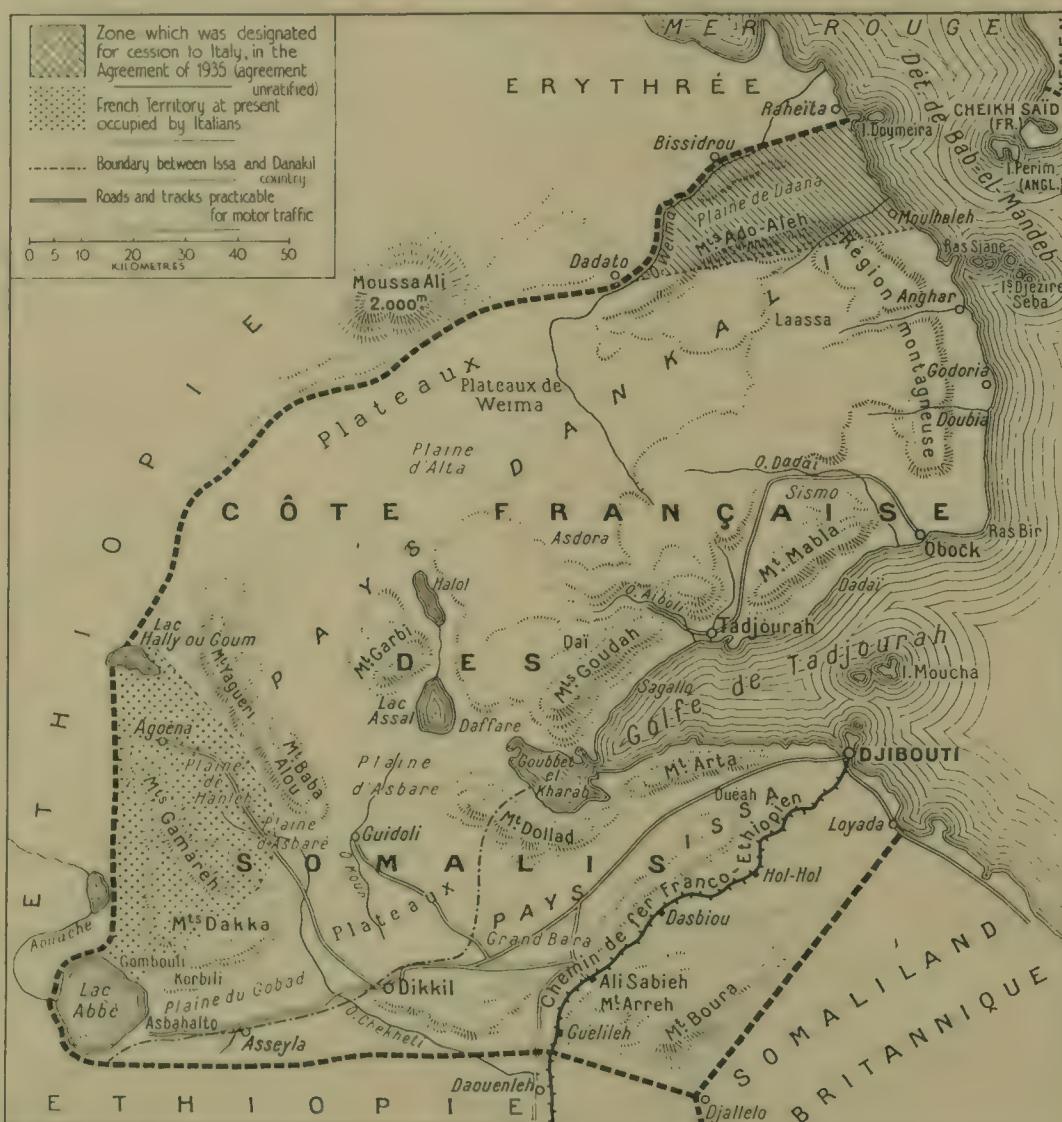
book was published

before the Munich crisis arose, but it is hardly necessary to say that its main interest is far more than topical. Among the passages of permanent interest is one in which the author contrasts the head of a great democracy with those of totalitarian States. "The dictator," writes Herr Ludwig, "starts out with hatred and persecution. Roosevelt's desire is to protect the persecuted. The dictator speaks only of the national fortunes; Roosevelt speaks of the fortunes of the individual. The dictator lives in his party; Roosevelt lives in the struggle of parties. The dictator is ceremonious and dramatic; Roosevelt is courteous and ironic. The dictator is all in uniform; Roosevelt has none.... The dictator distrusts human beings; Roosevelt seeks them out. The dictator wants to be feared; Roosevelt wants to be loved."

Mr. Basil Maine's book, though published more recently, does not apparently allude to President Roosevelt's messages during the European crisis. Like Herr Ludwig, however, he has devoted some consideration to dictators. "It is wise," he says, "to recognise the possibility of dictatorship, in some form or other, being thrust upon the present Administration in America. If such a thing came to pass within the next two years I believe that the American people would count themselves blessed that it happened when Franklin Roosevelt, and not another, was President."

Mr. Maine, whose interests are largely musical, is disappointingly reticent about his own relations with the subject of his book, his reasons for undertaking it, and the sources of his information. It is obvious, however, that as a guest at the White House he was on terms of some intimacy, as indicated by the following words on the back of the title-page: "To Anna This study of her father is dedicated." Personally, I am grateful to Mr. Maine for explaining the pronunciation of the family name, which seemed strange when I first heard it "on the air." The author begins his opening chapter with a vague reference to "the eighteenth-century tombstone of an American called Roosevelt." Then he goes on to say: "This man Roosevelt was a descendant of Claes Martzen, who in the middle of the seventeenth century settled in New Amsterdam, and later moved to the country farther up the Hudson River and farmed there. That his descendants should know whence he had come, Martzen decided to add the name of his native village to his own name, and he became Claes Martzen van Roosevelt. So it was that the family name was originally spelt with one 'o,' and, even in its present form, is still pronounced according to the earlier spelling." We are still left guessing, however, why it was afterwards spelt with a double "o."

I had duly prepared to deal also with several other attractive books of American interest, but "the blind fury with the abhorred shears" came and slit the thread of my story even before I could begin it. I must therefore wait for more "spacious times" in which to discuss them. Meanwhile, however, here are their titles for your library lists. The first requires a paragraph to itself: "STARS AND STRIPES IN AFRICA." Being a History of American Achievements in Africa by Explorers, Missionaries, Pirates, Adventurers, Hunters, Miners, Merchants, Scientists, Soldiers, Showmen, Engineers, and Others, with some account of Africans who have played a part in American affairs. By Eric Rosenthal. With Foreword by General Smuts. With 46 Illustrations (Routledge; 15s.). The other books are "LATIN AMERICA." A Brief History. By F. A. Kirkpatrick, M.A., Emeritus Reader in Spanish in the University of Cambridge (Cambridge University Press; 18s.); "ANNUAL REPORT OF THE BOARD OF REGENTS OF THE SMITHSONIAN INSTITUTION." Showing the Expenditures and Condition of the Institution for the Year ending June 1937 (U.S. Government Printing Office, Washington; paper cover \$1.00); and "WITH MALICE TOWARDS SOME." By Margaret Halsey. Illustrated by Harold W. Hailstone (Hamish Hamilton; 7s. 6d.). In this last—an essay in satirical reminiscence—we English see ourselves as a candid American woman sees us.



DJIBOUTI, OR FRENCH SOMALILAND: A MAP, PREPARED IN FRANCE, SHOWING THE AREA ON THE NORTH WHICH WAS TO HAVE BEEN CEDED TO ITALY UNDER THE FRANCO-ITALIAN AGREEMENTS OF 1935, NOW DECLARED INVALID; AND THE ZONE ON THE WESTERN FRONTIER ALREADY SAID TO BE PENETRATED BY ITALIAN POSTS.

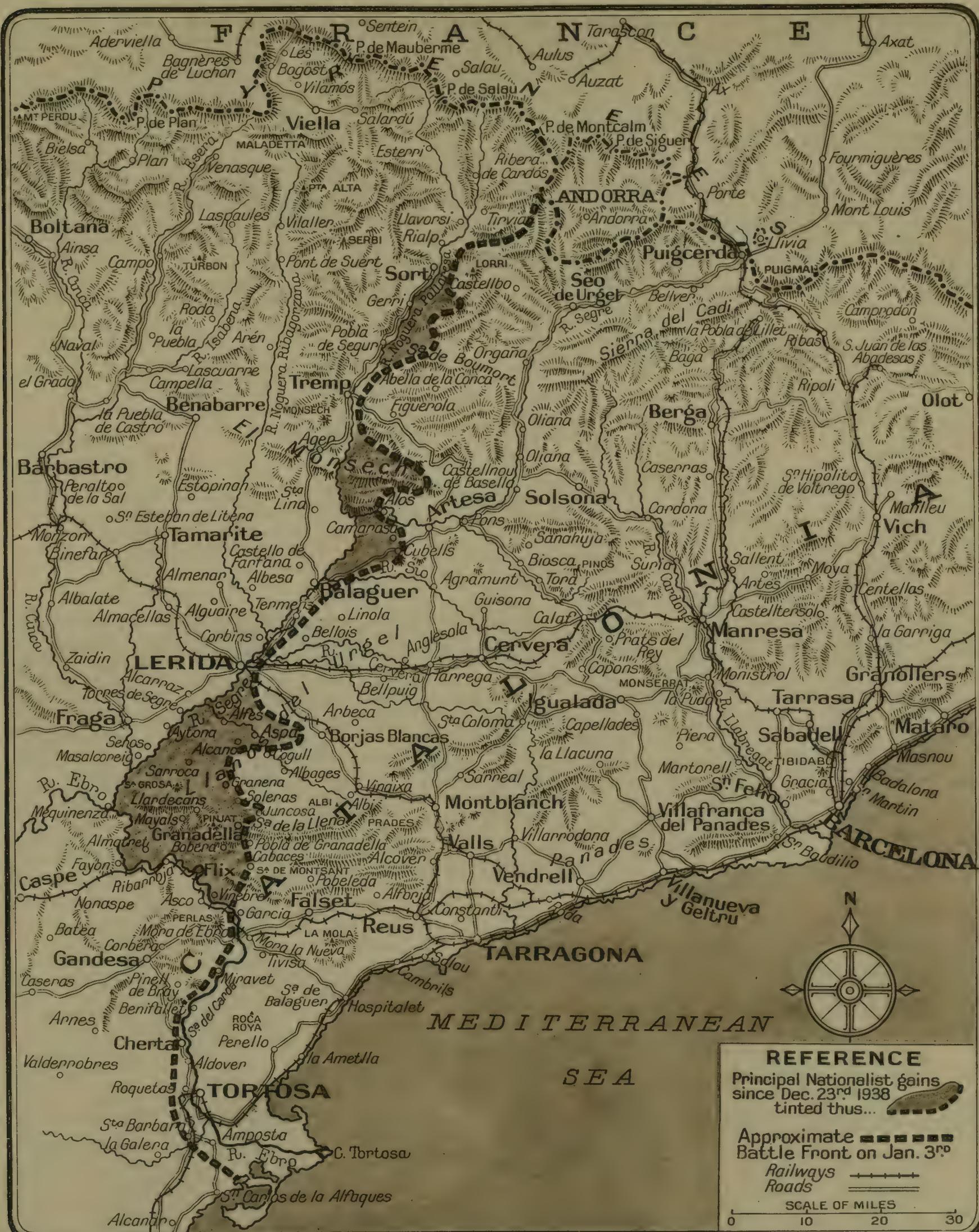
A full description of the situation in Djibouti and of the recent developments there is given on pages 14 and 15.

"shows that war, individual murder and other crime, morbid and gruesome events, when pictured, have brought increased circulation. Doubtless many of the abuses of the pictorial press have risen from this cause. Yet the surprising fact remains that during the first fifty years, at least, of *The Illustrated London News*, its highest circulation was reached during the Crystal Palace Exposition of 1851.... Whatever may be the faults and flaws of the pictorial press, it is probable that humanity has in this agent one of her most powerful weapons in the fight for the abolition of war, in combating ignorance and disease, and in the attainment of social justice. Through the use of this medium it should be possible, if ever, to reach more rapidly that long-sought goal—the brotherhood of man."

Few men in our time, probably, have done so much towards bringing about the brotherhood of man as has the great American statesman who helped to prevent world disaster last September. He has lately been the subject of two biographical works of compelling interest—namely, "ROOSEVELT: A Study in Fortune and Power." By Emil Ludwig. With 19 Illustrations (Hamish Hamilton; 10s. 6d.); and "FRANKLIN ROOSEVELT: His Life and Achievement." By Basil Maine. With 9 Illustrations (Murray; 10s. 6d.). Herr Ludwig's

## THE BIGGEST BATTLE OF THE SPANISH WAR: STAGES OF THE CONFLICT.

MAP, COPYRIGHT "THE ILLUSTRATED LONDON NEWS."



WHERE THE PRINCIPAL ADVANCES HAVE BEEN MADE BY THE NATIONALISTS IN THEIR DRIVE TO ELIMINATE CATALONIA  
FROM THE SPANISH WAR: A MAP OF THE FRONTS ON DECEMBER 23, AND JANUARY 3.

General Franco launched his offensive against Catalonia on December 23. Although it had been long expected, its weight and extent are believed to have surprised the defenders. Observers were puzzled to know why it was launched in the depths of winter, when conditions would be to the advantage of the defence (with the possible exception of fogs). One reason that at once suggests itself is that foreign influence may have been making itself felt in Nationalist councils in favour of "quick results." There is reason to believe that the opening of the offensive was deferred by the betrayal of Nationalist plans to the Government. Our map

shows plainly where the greatest Nationalist effort was made—on the salient formed by the Segre and the Ebro. The object of this thrust is, of course, to outflank the Government forces holding the Ebro line. Yet after a week of very heavy attacks backed by large accumulations of munitions and numerous aeroplanes the Nationalists had not produced any critical break; although Barcelona admitted the loss of Granadella, representing a maximum Nationalist advance of about 18 miles as the crow flies. From then until the moment of going to press (judging from the conflicting claims) only minor gains have been made.

## A NAVAL ENGAGEMENT OFF GIBRALTAR: THE "JOSÉ LUIS DIEZ" AGROUND.



ASHORE BELOW THE CLIFFS AT CATALAN BAY: THE SPANISH GOVERNMENT DESTROYER "JOSÉ LUIS DIEZ" AFTER THE NAVAL BATTLE. (A.P.)



SHOWING (IN BACKGROUND) THE BRITISH DESTROYER "VANOC" ON GUARD OVER THE "JOSÉ LUIS DIEZ": THE SPANISH GOVERNMENT DESTROYER AROUND. (A.P.)



PATROLLING OFF CATALAN BAY, GIBRALTAR, AFTER THE NAVAL ENGAGEMENT WHICH RESULTED IN THE SPANISH GOVERNMENT DESTROYER "JOSÉ LUIS DIEZ" RUNNING AROUND: NATIONALIST WARSHIPS, THREE OF WHICH APPEAR TO BE OF THE "JUPITER" CLASS, STEAMING PAST THE DISABLED VESSEL. (A.P.)



ATTEMPTING TO REFLOAT THE "JOSÉ LUIS DIEZ" AFTER A BRITISH GUARD HAD BEEN PLACED ABOARD: ADMIRALTY TUGS MANEUVRING ROUND THE VESSEL.



THE "JOSÉ LUIS DIEZ" WITH A PORTION OF A LIFE-RAFT, TORN FROM THE NATIONALIST SHIP "VULCANO," ATTACHED TO HER BOWS (ON LEFT). (A.P.)

The Spanish Government destroyer "José Luis Diez," which had been under repair at Gibraltar since her battle with Nationalist warships last August, left the harbour under cover of darkness on December 30 in an attempt to reach Cartagena. The Nationalist naval patrol, consisting of four minelayers of the "Jupiter" class and two cruisers, sighted her and a naval engagement resulted. The "José Luis Diez" fired all her available torpedoes and, while steaming at full speed, collided with the Nationalist minelayer "Vulcano," carrying away a portion of one of her life-rafts attached to the starboard bow. She then rounded Europa Point

and, steering close inshore, grounded in Catalan Bay. A shell is reported to have hit the engine-room, cutting through steam-pipes, and reduced her speed. The British destroyer "Vanoc" then appeared on the scene and turned her searchlight on the "José Luis Diez" while her casualties, four dead and ten wounded, were landed. Later the crew were taken off and provisionally interned in the Millhill Barracks. The destroyer was then refloated and towed by Admiralty tugs back to Gibraltar. During the action shell-splinters from Nationalist warships hit Catalan Bay village, injuring a policeman and two villagers.

## NEWS IN PICTURES: ART AND POLITICS IN EUROPE AND ASIA.



FRENCH PRECAUTIONS WITH REGARD TO DJIBOUTI: SOME OF THE SENEGALESE TROOPS WHO SAILED FROM MARSEILLES TO REINFORCE THE COLONY. (Fox.)

Two aspects of the situation arising from the differences between France and Italy are illustrated in these photographs. At the end of last month French liners embarked a battalion of Senegalese troops at Marseilles as reinforcements for Djibouti. Djibouti and French Somaliland, where the situation has been somewhat tense, are illustrated on pages 14 and 15. M. Daladier, the French Prime Minister, left Toulon on January 1 in the big French cruiser "Foch," on his way to Corsica and



M. DALADIER'S TRIUMPHAL TOUR IN CORSICA AND TUNISIA: THE FRENCH PRIME MINISTER (CENTRE) IN THE GREAT CROWD NEAR THE CITY HALL AT AJACCIO. (Planet.)

Tunisia. He was accompanied by the Chief of the Naval Staff, the Chief of Staff of the Air Arm, and the Minister of Marine. He was given a tumultuous welcome in Corsica and he made outspoken speeches at Ajaccio and Bastia. At Bastia an ex-Serviceman stepped out of the crowd and shouted: "Upon ourselves, upon our wives, upon our tombs and upon our cradles we vow that we will live and die Frenchmen." M. Daladier arrived in Tunis on January 3, where his reception was equally enthusiastic.



ALESSANDRO MUSSOLINI, IL DUCE'S FATHER: A STATUE IN A VILLAGE NAMED AFTER HIM.

Two kilometres away from Forlì, Signor Mussolini recently inaugurated the country village of "Alessandro Mussolini." The village is named after Signor Mussolini's father, who was a village blacksmith at Dovia, near Forlì, and a man of internationalist revolutionary opinions. (S. and G.)



INAUGURATING A JAPANESE MEMORIAL TO THEIR MEN WHO LOST THEIR LIVES AT SHANGHAI: A MOUND AND PILLAR BUILT BY CHINESE PRISONERS.

A description of the above photograph runs: "A memorial has just been completed at a spot near Shanghai where the Japanese lost 20,000 casualties in some of the heaviest fighting in the war. The memorial was built by Chinese prisoners of war under Japanese military supervision." (A.P.)



STALIN AS LENIN'S FAITHFUL DISCIPLE: SOVIET COMMEMORATIVE SCULPTURE.

A correspondent describes this statue as "Lenin, first head of the Soviet, with Stalin, his lieutenant, now 'dictator' of the Soviet Union. The sculpture, showing Lenin and Stalin in Gorki, has been placed in the Voronezh House of Culture in connection with the fifteenth anniversary of Lenin's death." (Planet.)



WHERE MR. CHAMBERLAIN WILL STAY DURING HIS VISIT TO ROME: THE BEAUTIFUL VILLA MADAMA, DESIGNED BY RAPHAEL, ON THE CITY'S NORTHERN OUTSKIRTS.

According to the programme agreed to by Mr. Chamberlain, he and Lord Halifax are to stay at the Villa Madama during their visit to Rome. This villa is a magnificent old building situated in the northern outskirts of the city. It was designed for Cardinal Giulio de' Medici (afterwards Pope Clement VII.), by Raphael, and built by his pupil Giulio Romano, and by Antonio da



A SITTING-ROOM IN THE VILLA MADAMA; WHICH HAS BEEN MODERNISED UPON MOST LUXURIOUS LINES, AND EQUIPPED WITH AN ELABORATE TELEPHONE SERVICE.

Sangallo. Its finest features are the central loggia, the stucco and the arabesques of which are the work of Giovanni da Udine, another of Raphael's pupils. Not long ago the villa was found to have suffered somewhat from neglect, but it has now been taken over by the Italian Government and renovated on the most luxurious lines. (Photos., E.N.I.T.)

## NEWS EVENTS ON LAND, SEA AND IN THE AIR: A PHOTOGRAPHIC SURVEY.



"GONE WITH THE WIND": FORTY ACRES OF OLD MOTION-PICTURE SETS BURNT DOWN TO PROVIDE A SCENE FOR THE FILM.

In order to clear the ground for the filming of Selznick's new picture, "Gone With the Wind," some forty acres of old motion-picture sets were burnt down recently. At the same time, the fire was filmed to provide a scene in the screen-story representing the burning of Atlanta in 1864 by Confederate troops, to prevent General Sherman from capturing an ammunition train. This is undoubtedly an original way of creating realism in films. (Keystone.)



THE PEOPLE OF CAIRO SEE PRINCESS FERYAL FOR THE FIRST TIME: QUEEN FARIDA AND THE INFANT PRINCESS AT THE ABDIN PALACE.

On December 29 King Faruk, with Queen Farida and the baby Princess Ferial, returned to Cairo after spending six months in Alexandria. The Princess was born on November 17 and this was the first time that she had been seen by the people of Cairo. In the State procession from the station to the Abdin Palace the royal baby rode in a separate car with her British nurse, and was placed on a raised pillow so that she would be visible to the cheering spectators. (A.P.)



THE WORLD'S FIRST RADIO NEWSPAPER: A SUBSCRIBER READING THE NEWS AS IT IS "PRINTED" ON THE RECEIVING SET IN THE HOME.

What is claimed to be the world's first radio newspaper has made its appearance in Missouri, U.S.A. The "St. Louis Post-Dispatch" has succeeded in broadcasting an edition, consisting of nine pages, eight and one-half inches long and four columns wide, using the newspaper's regular type. The original copy, after being printed by the normal process, is placed on the transmitting apparatus and sent out in the form of radio waves, which are picked up on the home receiver. (Wide World.)



BRINGING SUPPLIES IN RESPONSE TO A MESSAGE SCRAWLED ON THE ICE: A GERMAN AEROPLANE LANDS NEAR THE ICE-LOCKED BRITISH STEAMER "HARBORY."

Several ships have been frozen in the ice off the Frisian Islands, in the North Sea, recently. In order to bring them relief, many German Lufthansa air-liners were taken off their regular routes and loaded with necessities for these ships. Our photograph shows one of these aircraft on the ice near the British steamer "Harbory" whose crew had traced out a message, which was clearly visible from the air, on the ice stating that the ship had water for only half a month. (Keystone.)



A NEW FRENCH TRANSATLANTIC AIR-LINER: THE INTERIOR OF THE 68-TON "ROCHAMBEAU" AS IT WILL APPEAR WHEN IN SERVICE.

A feature of the recent Paris Aero Show was a "mock-up" of the S.E.200—a Transatlantic air-liner which has been named "Rochambeau." As our photograph shows, the aircraft will have an extremely spacious cabin. It is designed to carry at least twenty passengers and the commercial load is expected to be 23,000 lb. The wing-span will be 171 ft., and with a cruising speed of 200 m.p.h., it will have a range of 3700 miles. (Wide World.)



TO INAUGURATE AN EXPERIMENTAL TRANSATLANTIC AIR MAIL SERVICE THIS YEAR: THE "CABOT," FIRST OF THE IMPROVED "C" CLASS EMPIRE FLYING-BOATS.

An experimental air mail service will be run this summer between Foynes, in Eire, to Botwood, Newfoundland. An improved type of "C" class Empire flying-boat will be used, of which the "Cabot" is the first. This aircraft was recently tested and is shown above taking-off from the Medway on a practice flight, carrying a load of 46,000 lb. When these machines are refuelled in the air their total load can be increased to 53,000 lb. (L.N.A.)

# THE WORLD OF SCIENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MY Christmas feasting is now no more than a delicious memory. But, in looking back on this, in the spirit of the gourmet, it was brought home to me that the delights of such feasts depend on the wide range of good things to eat and drink which are provided for us. Each has a savour of its own, heightened by a wise choice of condiments and wines which make glad the heart of man. And these reflections led me, quite naturally, to think not merely of the blessings of civilisation, but of the almost incredibly strange food of some of "the beasts that perish." The offspring of certain small beetles, for example, live, and grow fat, unfortunately, on our chairs and tables and wainscoted walls! The parent lays her eggs in the crevices of the wood, and from these emerge, in due course, minute larvæ which forthwith start slowly eating their way into the very heart of the wood, boring long tunnels as they go. These are the tiresome "furniture-beetles" of the tribe known as *Anobium*. Their presence is betrayed, in the first place, by dust falling on to the floor from innumerable small holes pitting the surface of the invaded furniture.

Now, there is more in this than meets the eye. These larvæ desire no variety, no condiments, and no cocktails, wines or liqueurs! But how do they contrive to convert this endless meal of wood, lacking all trace of moisture, into the living tissues, of many kinds, which make up their bodies—and very juicy bodies at that? The greater part of that body, when finally analysed, will be found to be made up of water! Whence did that water come? For, remember, they are at the end of a tunnel, which is filled up behind them by a fine powder formed by the waste products of that strange food. All the air they can get is that which finds its way through this "filter" of sawdust, which, one would suppose, effectually absorbs any moisture which that air may have contained as it started its course along this "filter-bed"!

It is, however, not only our homes which are thus burglariously entered. Woodwork of all kinds, and in every conceivable place, is drawn upon to sustain the members of their tribe. In the adjoining photograph (Fig. 1) you will see part of a beam removed from our precious Westminster Hall, showing how the grubs, or larvæ, of that creature of ill-omen, the "death-watch beetle," work their evil way, like miners, along the tunnels they are noiselessly hewing. And these will confirm my description of them as "fat and juicy"! The uppermost

formed; a series of several consecutive generations having been reared on this astonishing food, and without any trace of evil results! Verily, "what is one man's meat is another man's poison." Who would have supposed that it could be said that "opium makes bonny babies"! And they will also develop into equally "bonny babies" on aconite!

Beetles, however, are not the only insects that can thrive on Spartan fare. The housewife is only too well

aware of the insidious activities of clothes-moths, of which there is more than one species. Clothes and furs, curtains, carpets and tapestries, one would suppose, are quite as innutritious as sawdust; but the offspring of these diminutive and feeble-looking moths do damage to the extent of several thousands of pounds a year. There are yet other wood-borers, and the most destructive of these is the small marine crustacean known as the "gribble" (*Linnuoria*), of our own seas, and several other species found in different parts of the world. The gribble was first discovered by Robert Stevenson, the famous light-house engineer, who, in 1811, found it destroying the woodwork employed in the erection of the Bell Rock Lighthouse. No more than an eighth of an inch in length, by means of its exceedingly strong jaws it bores a cylindrical tunnel of from one to two inches deep. And so great is their number, and so close together are their burrows, that the surface of the wood is reduced to a spongy mass, which is rapidly washed away by the waves. The wooden piles of piers suffer enormous damage from their ravages. Often this mode of erosion is further increased by the similar feeding-habits of a smaller species (*Chelura*), belonging to another group of the crustacea—the *Amphipods*. Their burrows are shallower than those of the gribble, but while the male and female gribble live and work together in the same burrow, the *Cheluras* live alone.

We sometimes describe a man as a "mollusc" by way of contempt. He is a dull and stupid creature. But there are some molluscs which prove a perfect scourge to man's handiwork. The so-called "ship-worm" (*Pholas*) is one of these. In the days of wooden ships, it did enormous damage by riddling their timbers with countless holes below the water-line. From the time of the galleys of Greece and Rome, and Drake's famous "Golden Hind," up to the days of steel vessels, all ships suffered enormous damage. The body of this creature is long and worm-like—hence the name "ship-worm"—and it gnaws its way through the wood by powerful and complicated jaws. It contrives to find nourishment in this meal of sawdust by the aid of digestive juices and sugars. But it supplements this diet by minute organisms drawn in with the stream of water, which enters through a delicate tube, or siphon—the inhalent siphon—and discharges the exhausted water by the exhalent siphon, these two tubes lying side by side. And it is through this second siphon that the eggs and sperms are discharged into the sea, giving rise to free-swimming larvæ to carry on the devastating activities



I. SHOWING THE HAVOC WROUGHT BY THE LARVÆ OF THE DEATH-WATCH BEETLE: PART OF A BEAM REMOVED FROM WESTMINSTER HALL RIDDLED BY THE GRUBS, WHICH THRIVE ON A DIET OF OAK "SAWDUST" MADE BY THEIR OWN JAWS.

In their general form they recall young Lamellicorn beetles, such as the stag-beetle and the cockchafer, to which they are not related.

Photographs by Harold Bastin.



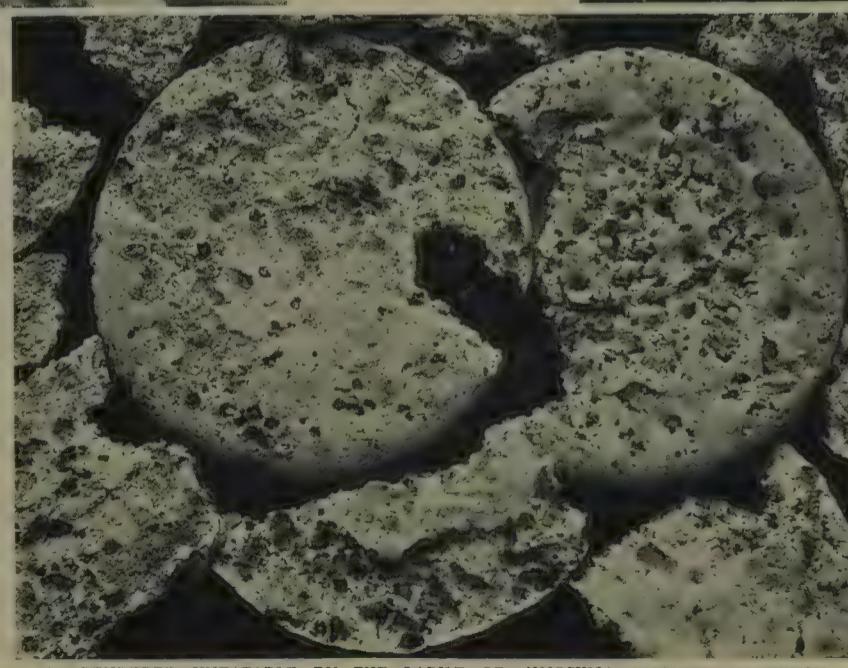
3. A MOTH WHOSE OFFSPRING SOMETIMES CAUSE ENORMOUS DAMAGE IN ORCHARDS: THE CODLIN-MOTH, WHOSE "INFANCY" IS PASSED IN FEEDING ON THE VERY HEART OF CODLIN APPLES (MAGNIFIED).

4. RENDERED UNEATABLE BY THE LARVÆ OF ANOBIUM: BISCUITS ON WHICH THE EGGS OF THE "BISCUIT-WEEVIL" HAD BEEN LAID.

2. A NEAR RELATION OF THE CORN- AND RICE-WEEVIL: THE NUT-WEEVIL, WHOSE TIRESOME OFFSPRING MAY BE FOUND WHEN CRACKING A COB- OR FILBERT-NUT (MAGNIFIED).

specimen has now entered on its final, or "pupal" stage, and shows, fairly distinctly, a pair of folded legs of the long, slender type of the adult beetle. But, as I have just remarked, they are as plump as a partridge, and this, too, on a diet of sawdust. Most of my readers have probably read of the old horse which inconsiderately died just before it was given its last meal of sawdust, but these grubs thrive on it. That any creature could live on such a diet is indeed a matter for surprise.

Yet there are some of these beetle-babies which thrive on food even more strange. They are the progeny of what are known as "drug-store" beetles. They thrive on a diet of pepper, and even cayenne pepper, reminding us of Lewis Carroll's baby, "for he can thoroughly enjoy the pepper when he pleases!" Ginger, nuts, chocolate-powder, spices, cigars, cigarettes, and snuff suit them perfectly, and one of them, the biscuit-weevil, failing its normal diet, which, as I have just shown, has a wide range, will thrive on a diet of opium! In captive specimens a line of "drug-addicts" has been



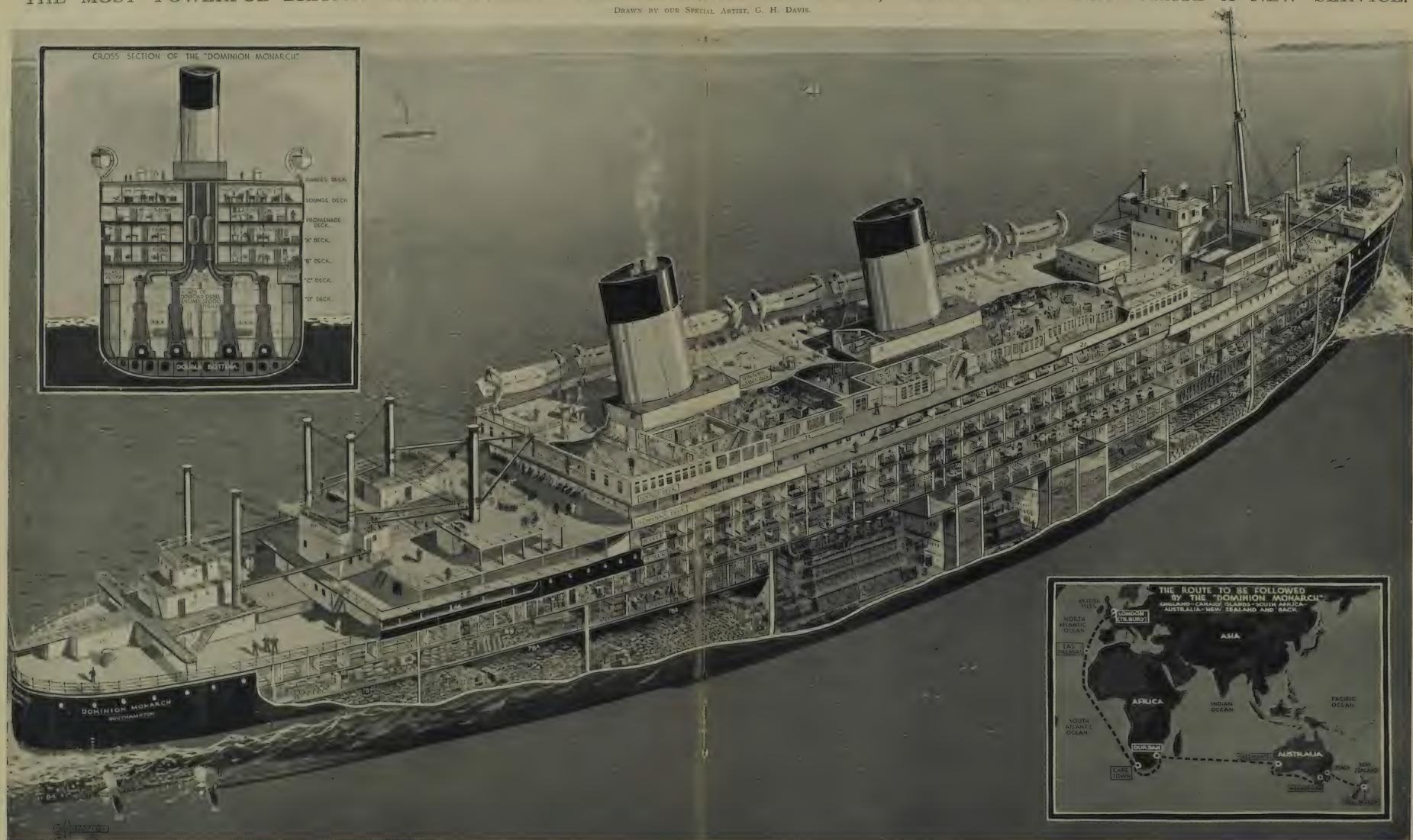
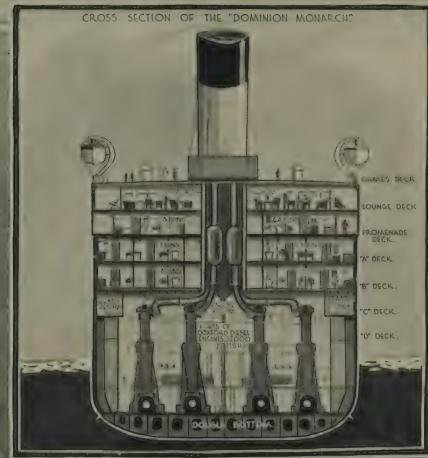
of the tribe. There are several different species of ship-worm, none of them forming tubes more than 18 in. in length. But there are tropical species which are much larger, the "giant teredo," attaining to a length of as much as six feet, is as thick as a man's arm!

Finally, there are several species of molluscs which bore holes in solid rocks as shelters to live in. One of the most remarkable of these is the "date-mussel" (*Lithophagus*). And this work is done by means of an acid produced by the foot. It always chooses a calcareous rock. Since, however, its own shell is calcareous, this habitat would be impossible but for the fact that the shell has an outer layer of horny matter to protect it from the solvent activities of the acid. The "date-mussel" has thrown a surprising light on earth movements. The limestone pillars of the Temple of Seraphis, near Naples, have been riddled with holes made by this mollusc, showing that the temple must have undergone a long submergence at one time. To-day those pillars stand some distance above sea-level.

## THE MOST POWERFUL BRITISH MOTOR-VESSEL: THE "DOMINION MONARCH," WHICH WILL INAUGURATE A NEW SERVICE.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.

CROSS SECTION OF THE "DOMINION MONARCH"



THE QUADRUPLE-SCREW "DOMINION MONARCH," WHICH WILL PROVIDE A LINK BETWEEN GREAT BRITAIN AND NEW ZEALAND, via SOUTH AFRICA AND AUSTRALIA.

When the quadruple screw M.S. "Dominion Monarch" sets on her maiden voyage in February, she will be the largest vessel engaged in the regular passenger and cargo trades to Australia and New Zealand and the most powerful British motor-vessel afloat. She joins the Shaw Savill and Albion Company's fleet of thirty modern steam- and motor-vessels and will inaugurate a new service to New Zealand, via South Africa and Australia. On other pages in this issue we illustrate the ship as she will appear when completed and some interior views of the vessel, while special articles deal with the eighty years' history of the Shaw Savill Line and describe the "Dominion Monarch" in detail. The ship is of 27,000 tons and has quadruple screws, each

## KEY TO DIAGRAMMATIC DRAWING.

1. Lifeboats. 2, 2a, and 2b. Vans.
3. Game room.
4. Fire-room.
5. Games room.
6. First-class smoking-room.
7. Lift machinery.
8. Wheelhouse.
9. Navigating bridge.
10. Officers' quarters.
11. Verandah cinema.
12. Bar.
13. Smoking-room.
14. Covered promenade.
15. Entrance.
16. Writing-room.
17. Lounge.
18. Entrance-hall.
19. Gymnasium.
- 20, 20a, 20b, and 20c. Cabins.
21. Isolation room.
22. State-rooms.
23. Promenade deck.
24. State-rooms.
25. Starboard side.
26. Promenade deck.
27. Starboard side.
28. Entrances.
29. Palm court.
30. Docking bridges.
31. Laundry.
32. Isolation hospital.
33. State-rooms.
34. Promenade deck.
35. Starboard side.
36. Promenade deck.
37. Promenade deck.
38. Contactor room.
39. Cargo-hatch.
40. Forecastle.
41. Windlass gear.
- 42 and 42a. Cargo-derricks.
43. Crew's accommodation.
44. Captain's cabin.
- 45 and 45a. Engineers' quarters.
46. Covered promenade.
- 47 and 47a. Staterooms.
48. Stewards' staterooms.
49. Crew's accommodation.
50. Fish room.
- 51 and 57a. Stewards' stores.
52. Fruit and salad room.
53. Chief Steward's office.
54. Bar.
55. Dining-saloon (seating 200).
56. Dining-saloon (seating 100).
57. Dining-saloon (seating 100).
58. Engine room.
59. Fire-room.
60. Forward starboard propeller.
61. Fire-room.
62. Engine room.
63. Fire-room.
64. Fire-room.
65. Fire-room.
66. Fire-room.
67. Fire-room.
68. Fire-room.
69. Fire-room.
70. Fire-room.
71. Butcher's shop.
72. Minerals.
73. Wine.
74. Beers.
75. Crew's accommodation.
76. Stewards' accommodation.
77. Fish room.
78. Engine room.
79. Engine room.
80. Engine room.
81. Auxiliary motor room.
- 82, 82a, and 82b. Oil-tank.
83. Refrigerating machinery room.
84. Rudder.
85. After starboard propeller.
86. Forward starboard propeller.



A DIAGRAMMATIC DRAWING OF THE MOST POWERFUL BRITISH MOTOR-SHIP—SHOWING THE EXTENSIVE PASSENGER ACCOMMODATION AND CARGO-SPACE.

driven by a Diesel motor-engine of the Doxford opposed-piston type, which together are capable of developing a maximum of 32,000 b.h.p. The vessel has been designed for a sea-service speed of 21½ knots and is scheduled to reach Cape Town in twenty-four days; Fremantle in twenty-six days; Sydney in thirty-two days, and New Zealand in thirty-five days. Only first-class passengers will be carried, and the passenger and cargo spaces, the accommodation provided for them will be very extensive—the area of the Sports Deck alone is approximately 18,500 square feet. The passenger cabins and public rooms have been planned by eminent firms of decorators and embody the latest features in modern design, ensuring the maximum comfort under all temperatures and conditions.

# AT THE COURT OF A NATIVE KING.

"AFRICAN MAJESTY": By F. CLEMENT C. EGERTON.\*

An Appreciation by SIR JOHN SQUIRE.

THIS is a very delightful book. When I began it I thought: "One more of these rushing, factious, superficial, supercilious travel books." When I finished it I thought: "This man doesn't take his pretended anthropological excuse very seriously, but he is kind, sympathetic, and sensible; and has established a human contact with black men in Africa which is all too rare."

Mr. Egerton went to the French Cameroons. When he returned, a friend asked him where he had been. "I said: 'The French Cameroons.' The voice bellowed at me—it was the voice of a pilot, a sea-captain, and one used to bellowing 'Anybody who'd go to the French Cameroons for pleasure would go to Hell for pastime.' There I had my text. It might have been difficult to explain to my friend's pilot friend, but I went to the Cameroons for Hell, and found both pleasure and pastime. I went for Hell, because I have a feeling that the spoon-fed kind of existence we lead in Europe, the spurious, vicarious sort of living in which we are receptacles for potted everything, in which nothing is left to us but the unpleasant necessity of making a living, is more disgusting than Hell itself. This sounds like what has come to be called 'escapism.' Any poor devil who thinks he would prefer to live on a South Sea Island instead of in Bloomsbury or Peckham Rye is called an escapist. He is well smacked by all the benign and self-righteous people who think that the ideal life consists in holding one's nose to somebody else's grindstone for

eat up a hundred. This king was king of 13,000 people, and had sub-kings in villages under him. But, judging by his huge, grinning photographs, he was every inch (and there were many inches of him, both vertically and horizontally) a king, and a Host in Himself. He could trace his ancestry through ten generations (which is more than most negroes can do, having no written records), and he had a pride of race. The French once or twice had to haul him over the coals; both he and they behaved like gentlemen. But the old customs go on. "There is no definite price for a wife. Bertant mentions as an example a payment of 653.50 francs, two bags of salt,

nude. He admits that our (by which I mean European) administration abolishes a great deal of cruelty. Up to thirty years ago, in those parts, a thief was killed, and an adulterous woman was either put to death by hot irons, or else crucified on the ground for the ants to eat her. That sort of thing used to go on in "Dahomey" (I put it in inverted commas because the name is almost forgotten) and, in a modified form, in Abyssinia. But Mr. Egerton's point is: "Why throw the baby out with the bath?" It is one thing to stop abominable cruelty; it is another to break up a people's traditional civilisation and try, unsuccessfully, to impose another one upon them.

The missionaries, he argues, are shocked by the natives not wearing trousers, and their wives cotton blouses. These peasants, who have lived on the land for thousands of years, consequently have to buy them. Buying them does good to the "factories"; in order to buy them they have either to grow cocoa or work on the Government roads. And Europe talks about great blocks of Africa as though—not thinking of the millions of people, just as entitled to life as ourselves—it didn't matter to the natives by whom they were governed.

"At present," says Mr. Egerton, "these countries exist for their white masters. At least let us not be humbugs about it. What are our achievements, viewed from the black man's point of view? We have built roads. The black man doesn't care twopence about them, but they are very useful to the planters and traders. They may have a certain strategic value, but the black



THE KING OF BANGANGTÉ WITH HIS FAVOURITE WIVES: A MUCH-MARRIED MONARCH WHOSE SPOUSES NUMBER MORE THAN SEVENTY-TWO.



DECORATED WITH CARVED FIGURES AND A LARGE COLOURED POSTER: ONE END OF THE VERANDAH IN THE KING OF BANGANGTÉ'S HOUSE.

In connection with the verandah in the King's House, Mr. Egerton says: "On the floor . . . were three drums standing on end, and a royal stool. There was a large black seated figure with a bowl on its knees. . . . A large coloured poster, 'Port Autonome du Havre,' was nailed to the wall, all by itself. It showed the excellent facilities provided by that port for the handling of timber. As there is no timber at Bangangté, and never likely to be, I could not make out what this poster was doing there."

the imagined improvement of somebody else's appearance. There is something gently contemptible about an escapist."

Having got that off his chest, he takes us to the French Cameroons. He did not cover the whole country: from north to south it is about six hundred miles long, and a good deal of it dense forest. He landed at Douala, and his travels were confined to the south-west corner. After Ebolowa and Yaoundé, he settled for months at Bangangté, and was able to enter into the life of the people as he never could have done had he chased about in a land full of tribes very various in race and habits.

He lived with the King. "King" is a floating kind of term; there are Georgian princes here and in America, who are called by that name, but of whom, territorially and ancestrally, any English duke could

have a dozen. Mr. Egerton is a whole-hearted admirer of the French as colonial administrators. They have had, he says, "to put up with a great deal of misrepresentation and actual abuse." about the Cameroons, most of them seem to him misleading. Of one statement made, he says that it is "an unfounded and abominable libel." "I can only," he continues, "speak of the French Administration as I found it. I met at least two dozen administrators, from the Governor downwards. There was not one who was not keen on his work and interested in his people. They were a merry lot. They enjoyed themselves when they came together, which was seldom, and were whole-hearted about it, but drunken orgies . . . not a sign of one! There were occasions when I should almost have been glad of the relief. I suspect that the French are more idealistic in theory and more realistic in practice than we tend to be."

There are scores of good photographs in this book. The King of Bangangté induced Mr. Egerton to photograph his crowd of wives in batches (possibly so that he could identify one of them if she ran away—though most of them look very cheerful), and many are nude or almost nude. Mr. Egerton prefers the

\* "African Majesty: A Record of Refuge at the Court of the King of Bangangté." By F. Clement C. Egerton. Illustrated. (Routledge; 18s.)



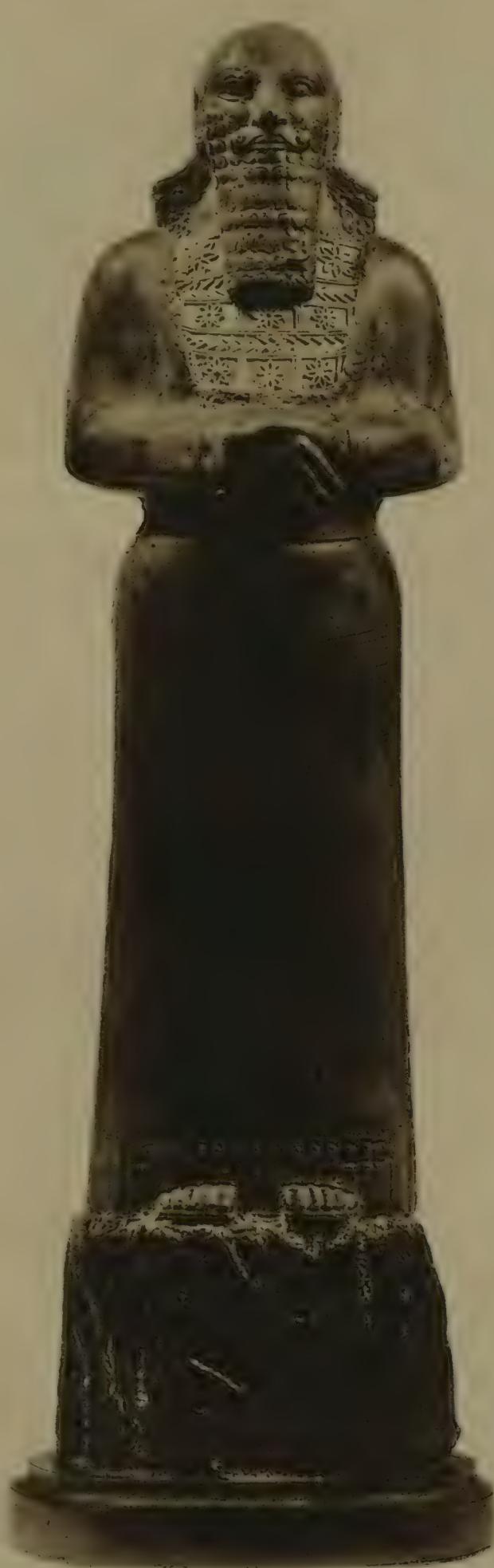
DISTINGUISHED FROM HIS FELLOW-MEN ONLY BY A NECK LACE OF COWRIES, SHELLS AND SMALL STONES: THE SORCERER OF BANGANGTÉ WHO PRACTISES HIS MAGIC WITH THE AID OF A HORN AND A WOODEN FIGURE. Reproductions from "African Majesty." By Courtesy of the Author and the Publishers, Messrs. Routledge.

man is not interested in that. We have opened schools. I should like someone to tell me what schools contribute to the essential life of the people. The things they teach are white man's things, and the product of the higher schools among them is usually . . . a very disgruntled specimen."

That is Mr. Egerton's view. Not having been there I cannot comment on it. But I can at least say that his hundred and more photographs of carven idols, landscapes, men, women and kings (especially the kings) are about as good as ever I have seen in any book of this kind. And I don't think anything much will go wrong in Bangangté so long as its present King is there.

## A UNIQUE EXAMPLE OF ASSYRIAN SCULPTURE: A PORTRAIT IN AMBER.

REPRODUCED BY COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON, U.S.A.



ASHUR-NASIR-APAL, KING OF ASSYRIA (885-860 B.C.): AN AMBER STATUETTE OF THE KING AS CHIEF PRIEST, WITH A BREASTPLATE OF GOLD; THE REPRODUCTION BEING THE SAME SIZE AS THE ORIGINAL STATUETTE.

A unique example of Assyrian sculpture, a small amber statuette of Ashur-Nasir-Apal, ruler of Assyria in the ninth century B.C., has been recently acquired by the Boston Museum of Fine Arts. The statuette is believed to have been found in the mound beside the Tigris where Kalhu was situated and is a companion piece (though smaller) to the stone statue of Ashur-Nasir-Apal in the British Museum. The amber statuette stands about 7½ in. high, on a wooden base about 2½ in. high. A particularly interesting feature is the figure's gold breastplate which is an almost perfect representation of the breastplate of the Biblical high priest. Professor A. T. Olmstead, of the University of Chicago's Oriental Institute, states: "The statuette is that of Ashur-Nasir-Apal as chief priest, and since the British Museum statue was found in the temple of Urta at Kalhu, almost certainly its smaller companion must have come from the same building. Thus he is the vice-regent of the god on earth and as such most competent to be mediator between god



ASHUR-NASIR-APAL IN PROFILE: AN ENLARGED DETAIL OF THE AMBER STATUETTE OF THE ASSYRIAN KING, "VICE-REGENT OF THE GOD ON EARTH AND COMPETENT TO BE MEDIATOR BETWEEN GOD AND MAN."



AN ENLARGED DETAIL OF THE AMBER STATUETTE, DEPICTING ASHUR-NASIR-APAL'S FEATURES, AND THE GOLD BREASTPLATE WHICH CLOSELY PARALLELS THE BREAST-PLATE OF THE HIGH PRIEST DESCRIBED IN EXODUS 28: 15-30.

and man. His hands are folded in the ritual position to be assumed before the god. Across the breast he wears, not the inscription to prove his human might, but the gold breastplate of his priestly rank." Like the British Museum statue, the Boston figure wears a robe wound around the body in tight folds, but, unlike the British figure, both arms are covered to the wrists, the girdle is more ornamental, and the central roll of curls on the beard is slightly pulled in. These divergencies indicate different artists for the two figures.

## IN PALESTINE: LOYAL ARABS; THE JERUSALEM-LYDDA LINE CLEARED.



A DEMONSTRATION OF LOYALTY BY PALESTINE VILLAGERS: MAJOR-GENERAL O'CONNOR SPEAKING AT THE MEETING ORGANISED BY FAKHRI BEY NASHASHIBI (RIGHT, WEARING TARBUKH), NEAR HEBRON; WITH MR. KEITH ROACH ON FAKHRI BEY'S RIGHT.



DEMONSTRATING HIS CONFIDENCE IN THE LOYALTY OF ARAB VILLAGERS: MAJOR-GENERAL O'CONNOR SHAKING HANDS WITH THE MUKHTAR OF YATTA VILLAGE, DURING THE YATTA MEETING, NEAR HEBRON.



THE HEAVY LOCOMOTIVE OVERTURNED BY SHOTEURS ON A BEND OF THE JERUSALEM-LYDDA RAILWAY, WHICH BLOCKED THE LINE FOR A CONSIDERABLE PERIOD: SOLDIERS AND ARABS GATHERED TO HELP LIFT THE OBSTACLE.



THE HEAVY TASK OF LIFTING THE LOCOMOTIVE WHICH BLOCKED THE JERUSALEM-LYDDA LINE: THE POWERFUL CRANE WHICH HAD TO BE BROUGHT UP UNDER COVER OF MILITARY PICKETS; WITH GENERAL HAINING'S PARTY SEEN BEHIND IT.



HOW JEWISH VILLAGERS HELP TO PROTECT THEIR OWN SETTLEMENTS: A UNIFORMED AMERICAN JEWISH SETTLER ON GUARD, WITH HIS GERMAN BOXER DOG, AN ANIMAL SAID TO HAVE AN INFALLIBLE NOSE FOR LAND-MINES!



THE PART PLAYED BY JEWISH WOMEN SETTLERS IN GUARDING THEIR HOMES: A PHOTOGRAPH TAKEN IN A VILLAGE IN NORTHERN PALESTINE, SHOWING GIRLS EQUIPPED WITH SHOT-GUNS AND BANDOLIERS STANDING BESIDE A STOCKADE.

We illustrate on this page aspects of the present situation in Palestine. The demonstration by loyal Arabs at Yatta, near Hebron, last month was of considerable importance. Major-General O'Connor, Mr. Keith Roach (District Commissioner of Jerusalem) and other officers, together with representatives of the foreign Press, travelled to Yatta under escort, over roads cleared of blocks. On Yatta threshing-floor were assembled upwards of 3000 village leaders, said to have come from sixteen neighbouring villages, totalling nearly 60,000 people. General O'Connor listened to an address in Arabic by the Sheikh of a neighbouring village, to which he replied. The Sheikh attacked the Mufti and his followers for using the opportunity to eliminate their political enemies. The crowd's demeanour did not suggest enthusiasm,

but the fact that the demonstration could be held indicates that the people are not as much afraid of terrorism as formerly. The demonstration was staged by Fakhri Bey Nashashibi, a political opponent of the Mufti. With regard to our photographs taken on the Jerusalem-Lydda railway line, initial operations to clear this line were illustrated in our issue of December 17. A large locomotive was overturned in a carefully selected section of the track where the railway takes a sharp bend between high rocks on either side. Nothing could be done to clear the line until the neighbourhood had been thoroughly picketed by troops. The lifting of this locomotive, weighing 100 tons, was watched by Lieut.-General R. H. Haining, G.O.C., British Forces in Palestine and Trans-Jordan, and other Army officers.

## PERSONALITIES OF THE WEEK AND NEW YEAR HONOURS.



**MR. EMILE MOND.**  
Founded the "Francis Mond" Professorship of Aeronautical Engineering at Cambridge University in 1919. Died on December 30; aged seventy-three. Was honorary treasurer of the Chemical Society and of the Faraday Society.



**SIR PERCY LORRAINE.**  
Appointed to succeed Lord Perth as Ambassador at Rome on the latter's retirement in April. Has been British Ambassador in Turkey since 1933. Was Minister to Persia, 1921-26; High Commissioner for Egypt and the Sudan, 1929-33.



**DOM ANSCAR VONIER.**  
Lord Abbot of Buckfast since 1906. Died on December 26; aged sixty-three. Was responsible for the remarkable work which led to the restoration of Buckfast Abbey. He was buried in the Abbey by permission of the Home Office.



**MR. R. J. O. BRAY.**  
A twenty-seven-year-old member of the British-Canadian Arctic Expedition whose death was recently made known. He was swept out to sea on September 14 when about forty miles south of Igloolik, two hundred miles within the Arctic Circle.



**DISTRICT SUPERINTENDENT G. D. SANDERSON.**  
Staff Officer to the Inspector-General of Police in Palestine. Was killed when Arabs ambushed a convoy, with which Sir Charles Tegart, Adviser to the Palestine Government on police measures, was travelling, on December 31.



**M. KAREL ČAPEK.**  
Famous Czechoslovak author and playwright. Died on December 25; aged forty-eight. In collaboration with his brother Josef he wrote "The Insect Play" and later, alone, "R.U.R."; both were produced in London in 1923.



**M. GRIGORE GAFENCU.**  
Recently appointed to be Rumanian Minister for Foreign Affairs. Served in the Rumanian Air Service, 1916-18 and was awarded the Military Cross (British). Has been Secretary-General and Under-Secretary of State for Communications, Industry and Commerce.



**RETURNING FROM DISCUSSIONS AT BERLIN OVER GERMANY'S SUBMARINE-BUILDING PROPOSALS : VICE-ADMIRAL A. B. CUNNINGHAM.**

It was learned on December 30 that Germany had given notice of her decision to exercise her rights under the Anglo-German Naval Agreements of 1935 and 1937 to build a number of submarines and lay down two 10,000-ton cruisers. British naval representatives, including Vice-Admiral Cunningham, Deputy Chief of Naval Staff, flew to Berlin for discussions. Vice-Admiral Cunningham, it may be noted, was created a K.C.B. in the New Year's honours list.



**CELEBRATING THE THIRTY-FIFTH ANNIVERSARY OF HIS FIRST POWER-FLIGHT : MR. ORVILLE WRIGHT FÊTED.**

It is strange to think that the phenomenal development of the aeroplane, taking it from a crazy-looking mechanical curiosity to the complex and tremendously powerful machines that now fill our skies, should have taken place within the lifetime of one man; and that one of the original Wright brothers should still be alive to celebrate the thirty-fifth anniversary of man's first power-flight.



**LORD CHATFIELD (O.M.).**  
Appointed to the Order of Merit. Admiral of the Fleet Lord Chatfield was First Sea Lord and Chief of Naval Staff from 1933 to September last year. Is chairman of the Expert Committee on Indian Defence. Was Earl Beatty's flag captain during the war.



**SIR JAMES JEANS (O.M.).**  
Appointed to the Order of Merit. Was Secretary of the Royal Society, 1919-29, and President of the Royal Astronomical Society, 1925-27. In 1934 he was President of the British Association. Distinguished as an astronomer and physicist.

**THE LATE M. EMILE VANDERVELDE : THE GREAT BELGIAN SOCIALIST LEADER, WHO HAS JUST DIED.**

M. Emile Vandervelde, President of the Belgian Socialist Party, died on December 27, aged seventy-two. During the war he behaved with great patriotism. He represented Belgium at the Peace Conference, and, later, the Locarno Conference. He was a confirmed antagonist of Communism. Recently he opposed the proposal to accredit a Belgian representative to Burgos.



**MR. CECIL HARMSWORTH (Baron).**  
A new Baron. Younger brother of the late Viscount Northcliffe and of Lord Rothermere, and is Treasurer of the Empire Press Union. Was Liberal M.P. for Droitwich in 1906 and Luton, 1911-22. Is Chairman of the Open Spaces and Footpaths Preservation Society.



**SIR MAURICE HANKEY (Baron).**  
A new Baron. Recently retired from the offices of Secretary to the Cabinet and to the Committee of Imperial Defence, and of Clerk to the Privy Council. Was appointed a Government director of the Suez Canal last year.



**SIR ARTHUR GREER (Baron).**  
A new Baron. Was a Lord Justice of Appeal from 1927 until his retirement in 1938 and had been a Judge since 1919. Was called to the Bar in 1886 and subsequently joined the Northern Circuit, removing to London in 1907. He took silk in 1910.



**SIR LAURENCE PHILIPPS (Baron).**  
A new Baron. Is a prominent shipowner and chairman of the Court Line, Ltd., formerly the United British Steamship Company. He was appointed to the Air Registration Board in 1937. Founded the Hospital for Paralysed Ex-Servicemen at Rookwood, Llandaff.



THE CLIMAX OF THE GREAT SOUTH AFRICAN TREK: THE CAMP AT PRETORIA PHOTOGRAPHED FROM AN AEROPLANE ON "DINGAAN'S DAY."

## NEWS FROM ALL QUARTERS: A REVIEW OF INTERESTING EVENTS BY CAMERA.

In our issues of December 17 and 24 we described the earlier stages of the Great Trek from Cape Town to Pretoria. Here we show a photograph of the huge camp outside Pretoria on "Dingaan's Day," when the foundation-stone of the national monument to the Voortrekkers was laid. The camp was laid out with streets, hospitals, recreation grounds, and churches. President Kruger's State Coach was an interesting note in the procession at Pretoria on "Dingaan's Day." The foundation-stone of the Voortrekker memorial (weighing three tons) was laid by three women descendants of the pioneers. On the left of the right-hand photograph is seen Mr. B. J. Swart, Mayor of Pretoria. Messages were read from King George, Queen Wilhelmina of Holland, and Mr. Malcolm MacDonald. (C.P.)



PRESIDENT PAUL KRUGER'S STATE COACH: AN IMPORTANT FEATURE OF THE VOORTREKKER CENTENARY PROCESSION IN PRETORIA.



THE GIANT PANDA'S RIDE IN A CAR: BABY TAKEN BACK TO QUARANTINE AFTER A PUBLIC APPEARANCE. Baby, the nine-months-old Giant Panda, captured the hearts of Zoo visitors when she was first taken out of quarantine to be shown to the public. The authorities had intended to show her for one week only, but they planned to extend the period when they discovered how popular she became. On the facing page we show a Giant Panda of the New York Zoo. (A.P.)



THE ABBOT OF BUCKFAST BURIED IN THE ABBEY HE REBUILT: THE FUNERAL IN THE COMPLETED CHURCH. The Right Reverend Dom Anscar Vonier, Lord Abbot of Buckfast, died on December 27, after a brief illness, and was buried in Buckfast Abbey, Buckfastleigh, Devon, after a lying-in-state during which hundreds of Protestants and Catholics filed past his bier. In 1906 he began his life's work of rebuilding the ruined abbey. Special permission was given by the Home Office to bury him inside the church. (A.P.)



A NEW LEASE OF LIFE FOR H.M.S. "CONWAY": THE FAMOUS VESSEL IN DRY DOCK AT BIRKENHEAD. The famous training-ship, H.M.S. "Conway," which has been moored in the River Mersey for seventy-nine years, has been placed in dry dock at Birkenhead for thorough examination. Faulty timbers are being renewed and her bottom is to be resheathed with copper, and these attentions will, it is estimated, give her at least another fifty years of life. (Fox.)



WELCOMING IN THE NEW YEAR IN TRADITIONAL FASHION: A MASSED "AULD LANG SYNE" IN PICCADILLY CIRCUS.

"Eros," in Piccadilly Circus, was boarded-up on New Year's Eve, and the crowds were as dense as ever, at midnight, when they linked hands with perfect strangers and sang "Auld Lang Syne." After midnight had struck, reels were danced in the Circus and along Piccadilly to the music of a pipe band. Thousands blocked the roads round St. Paul's Cathedral, though steady rain was falling, and groups of young men and women cleared a circle and danced amid cheering spectators. (Wide World)



THE CHRISTMAS LECTURES AT THE ROYAL INSTITUTION: PROFESSOR JAMES KENDALL DEMONSTRATING TO HIS AUDIENCE OF CHILDREN IN THE LECTURE HALL.

The first of a series of six lectures, comprising the 113th Christmas course for children, was given by Professor James Kendall, Professor of Chemistry at Edinburgh University, at the Royal Institution on Dec. 29. He spoke on "Young Chemists and Great Discoveries," and illustrated his lecture with demonstrations. These lectures will appear in "The Illustrated London News," in the form of articles by Professor Kendall, illustrated by our special artist G. H. Davis. (Planet.)

# PANDORA ENJOYS HER BREAKFAST: A GIANT PANDA'S DIET IN CAPTIVITY.

PHOTOGRAPHS REPRODUCED BY COURTESY OF THE NEW YORK ZOOLOGICAL SOCIETY.



THE purchase of three Giant Pandas by the London Zoo and the temporary exhibition of one of them, named Baby, has attracted much attention, and the quarantine station where it was placed on view was besieged with visitors. The Giant Panda belongs to the same family as the raccoons and is confined to the mountains of Tibet and Szechwan. The first to be captured alive and placed on exhibition was Su-lin—which died at the Brookfield Zoo, Chicago, last year—and a companion, Mei-Mei, was obtained for her. In June last year Pandora was acquired by the New York Zoological Society—the third Giant Panda brought alive to the United States. In view of the fact that it was generally thought that Giant Pandas would only feed on bamboo shoots, an extract from an article by Dr. W. Reid Blair in the New York Zoological Society's "Bulletin" may be of interest: "Fears about the diet of an animal that in its

[Continued opposite.]

GETTING AS MUCH OF HERSELF AS POSSIBLE IN THE PAN: PANDORA, THE NEW YORK ZOO'S GIANT PANDA, BEGINS HER MORNING MEAL.

MAKING CERTAIN THAT NOT A MORSEL OF FOOD IS LEFT: PANDORA, HAVING LIFTED THE PAN, LICKS IT WITH ENERGY.



PANDORA, HAVING LICKED THE PAN CLEAN, ROLLS OVER AND PRETENDS THAT SOME OF HER BREAKFAST CAN STILL BE FOUND.

native mountains of China is reported to eat nothing but bamboo have now disappeared, for up to the present we have found nothing, among all the kinds of food we thought it advisable to offer her, that Pandora will not eat with eagerness. . . . After each of her four feedings she sleeps for an hour or two . . . and then she shuffles about, climbs or plays industriously until time for the next feeding . . . few visitors do not have a chance to see her trying to sit down on a rubber ball, struggling clumsily with a wooden box, or slipping and sliding on the runway to a low platform. . . . Because of the experiences of the Chicago Zoological Society with two young pandas . . . as well as reports from Dr. Spooner on the regimen that had been followed during the voyage across the Pacific, it was not difficult to establish a diet that seems to agree with Pandora quite well. At 6 a.m. she is fed milk, one egg, Pablum, honey

[Continued below.]



RESTING AFTER HER VERY SATISFYING MEAL OF MILK, EGG, PABLUM AND HONEY: PANDORA RECLINES WHILE DECIDING WHAT TO DO NEXT.



A LITTLE EXERCISE AFTER BREAKFAST: PANDORA, WITH HEAD DOWN, SHUFFLING ALONG AT HER USUAL EASY, WADDLING GAIT AT THE NEW YORK ZOO.

and a small amount of fish-liver oil. The noon feeding consists only of milk. At 2.30 p.m. she receives the juice of one orange in water and honey. At 5 p.m. the morning meal is repeated. In addition, green corn-stalks, willow sprigs, celery, lettuce, Swiss chard, mangel tops and a baked potato are placed before the animal at

night and she takes to them readily. A careful record of Pandora's weight is being taken at intervals of a week. . . . At the rate Pandora has been going, it is probable that she will reach her maximum size in less than two years. While she was still in Chengtu . . . she weighed about 24 pounds—only half her present weight."

# The World of the Kinema.

By MICHAEL ORME

## THANKS FOR THE MEMORY.

MIDWAY between the writing and the reading of this page the troubled waters of 1938 reached their lowest ebb, and the turn of the tide brought in the Young Year with his hand on the helm of 1939, the breeze of dawn in his sails, and in his hold a cargo as yet unseen, unknown, but awaited with rehewed courage. As I put pen to paper, however, the brave little skipper has not yet set out on a voyage that will, one ventures to hope, lead to ports of peace and progress in every sphere. The mood of the moment is still attuned to memories, and it seems

Mr. Gary Cooper and Miss Claudette Colbert engaged in a battle of wits, created a lasting impression. A fine example of vigorous melodrama, "Gold Is Where You Find It," based on the actual conflict between the ranchers and the gold-miners of the Sacramento Valley in the 'seventies, broke the summer drought with a refreshing combination of fact and fiction, well-handled Technicolor, and a legitimately sensational climax. Real-life drama, induced by clever direction to provide all the excitement of fictional adventure, lent extraordinary vitality to a couple of splendid little "documentaries," the American "The River," that told the story of the Mississippi in eloquent terms, and "North Sea," made by the G.P.O. unit to demonstrate the ship-to-shore radio service. These two brilliant "shorts" belong to the most clear-cut of my many memories, and to them I would add much of the hard-bitten drama of "Spawn of the North," with Mr. George Raft, misguided ally of the Alaskan salmon-pirates, ramming his ship against an iceberg, and some of the British picture, "The Challenge," which dealt with the historic scaling of the Matterhorn by Edward Whymper, for the thrill of its Anglo-Italian race to the then unconquered summit, and the beauty of its Alpine settings. I recall with pleasure, too, the honesty of another British picture, "Owd Bob." This sturdy reconstruction of a famous story of the Dalesmen and their rival sheep-dogs remains in my mind as a frank and breezy picture that brought our countryside to the screen, as did

"South Riding," another welcome slice of English life against a Yorkshire background. Pausing for a moment on the home front, I recapture the impression of Mr. Alexander Korda's picture "The Drum," starring Sabu, though, to be sure, this Technicolor production introduced to us the symphonies in brown of India's North-West Frontier and did it admirably, whilst "Sixty Glorious Years," a much more recent picture, produced by Mr. Herbert Wilcox, illuminated the pages of an "intimate diary" of Queen Victoria with its discreet, and sometimes splendid, use of colour. From its glowing period cameos one turns in haphazard selection to the austerities, melting beneath the attack of youth, of "Prison Without Bars," again a Korda production, which borrowed its young and promising star, Mademoiselle Corinne Luchaire, from the French parent-picture, "Prison sans Barreaux," and adhered

closely to the original form and matter of an intelligent, vital story. The brilliant adaptation of Mr. Bernard Shaw's comedy "Pygmalion," with Mr. Leslie Howard and Miss Wendy Hiller heading an excellent company, would undoubtedly prove to be one of our brighter memories even if it had not come comparatively late in the year—in October, to be exact. A month later Mr. Frank Capra expounded his philosophy of simple joys in that joyous comedy, "You Can't Take It With You," and "Men With Wings," Paramount's cavalcade of the air, for which the director, Mr. William A. Wellman, "grabbed a rainbow" (to use his own words), set a new standard for colour photography in its unforgettable and mighty canvases of cloud and sky. To our treasured impressions we should certainly add the swift and lovely rhythm of "The Great Waltz," a Metro-Goldwyn-Mayer picture directed by M. Julien Duvivier with Gallic elegance and delightful invention, that continues to fill His Majesty's Theatre with the admirably recorded strains of Johann Strauss's immortal music.

From the Continental crop I would select "La Mort du Cygne," with its tale of youthful infatuation and remorse amongst the juvenile *corps de ballet* of the Paris Opera House; the satirical fantasy, "La Tendre Ennemie," and the



"TRADE WINDS," AT THE LONDON PAVILION: KAY KERRIGAN (JOAN BENNETT) AND SAM WYE (FREDRIC MARCH) CONFRONTED AT A COMPROMISING MOMENT BY "THE OTHER WOMAN" IN THE SHAPE OF SAM'S FORMER SECRETARY (ANN SOTHERN).

In "Trade Winds," Kay Kerrigan, wanted for murder, leaves the U.S.A. and goes to the East. She is chased from Honolulu to Japan, Shanghai, Indo-China, Saigon, and the Laccadive Islands by Sam Wye, a detective, who falls in love with her; while Jean, his former secretary, who is in love with him, also reappears at frequent intervals.

to me a better thing to carry some of them across the dividing line of the changing years than to settle down to the sterner task of stock-taking which, even in the world of entertainment, will scarcely adjust the balance profitably between the credit and the debit side. Let us be honest and admit that 1938 was not a vintage year for films. Our own studios and those of Hollywood suffered set-backs that necessitated reorganisation, and resulted in a breathing space in midsummer filled in with a whole series of revivals harking back as far as the early 'twenties to the Sheik-saga and its unforgotten exponent, Mr. Rudolph Valentino. Yet if our lists of outstanding and unqualified successes are shorter than of yore, the harvest is not, upon reflection, by any means, a wholly barren one. The occasions on which the screen refuses to yield up at least a few moments of enjoyment are fortunately rare, and the discriminating will seldom come away from a kinema quite empty-handed. Scanning a string of titles set down, according to custom, in a selective recapitulation of the last twelve months' output is a mental exercise which may not result in a clear and instant visualisation of more than half-a-dozen films in their entirety, but it would surprise me if it failed to recall an appreciable number of happy memories. One may, for instance, have forgotten most of the dramatic contents of such pictures as "Hurricane" and "In Old Chicago," yet the terrific and all-engulfing storm of the one, the devastating fire of the other leap to the mind at the mere mention of the two productions.

There will, I take it, be no question as to how much we remember of Mr. Walt Disney's first full-length cartoon, "Snow White and the Seven Dwarfs," in which a great master of the medium of the screen opened the gates to fairytale. It needs no effort to recall in all its delightful detail Mr. Disney's enchanted and enchanting world of make-believe, or the host of woodland creatures which enlivened a picture that, if some of its aspects came in for criticism, was so compelling in its beauty of line, colour and sound, so fresh in humour and invention as to enjoy a run at the New Gallery of truly phenomenal length.

Miss Deanna Durbin's two pictures, "Mad About Music" and "That Certain Age," are, I find, easy to summon from the past, not only because of the youthful star's radiant personality and vocal artistry, but also for the excellence of their story-matter and their direction. "Jezebel," too, with Miss Bette Davis whipping the character of a flirting, jilting and dangerous New Orleans belle into a keen-edged study, and the typical Lubitsch fantasia of "Bluebeard's Eighth Wife," with



"THE COWBOY AND THE LADY," WHICH WILL SHORTLY BE SEEN AT THE GAUMONT, HAYMARKET: THE STRONG, SILENT COWBOY, "STRETCH" WILLOUGHBY (GARY COOPER), IS PURSUED ON BOARD A LINER BY MARY SMITH (MERLE OBERON), THE GIRL WHOSE ADVANCES HE VAINLY TRIES TO ELUDE.

"The Cowboy and the Lady," which will have its *première* at the Gaumont, Haymarket, on January 9, tells of a wealthy girl who pursues a strong, silent cowboy, "Stretch" Willoughby, in the guise of a lady's maid. "Stretch" eventually marries her as such, and many complications follow his discovery of the deception.



"FOUR DAUGHTERS," AT THE WARNER THEATRE: (L. TO R.) KAY (ROSEMARY LANE), THEA (LOLA LANE), ANN (PRISCILLA LANE), AND EMMA LEMP (GALE PAGE), THE FOUR SISTERS WHO DEVELOP A YOUTHFUL PASSION FOR THE SAME YOUNG MUSICIAN. "Four Daughters," at the Warner Theatre, is based on "Sister Act," by the well-known American authoress Fannie Hurst. A charming comedy of family life, it deals with the misfortunes and love-affairs of the four motherless Lemp sisters in the home of their father, Adam Lemp. The three Lanes are sisters in real life.

equally satirical, though more robust, "Le Roi s'Amuse," with M. Victor Francen as a royal philanderer, a performance standing in sharp contrast to his tragic power in that terrible indictment of war, "I Accuse"; Mr. Charles Boyer in the French triangle drama, "Orage," and in "Algiers," the American version of "Pépé le Moko"; M. Raimu in "The Strange M. Victor," and, above all, the brilliant, versatile, adorable Mademoiselle Danielle Darrieux in all her pictures have enriched our memories of 1938. Nor should we forget Mr. Douglas Fairbanks, Junior, especially in the charming comedy "The Young In Heart," Mr. Charles Laughton in "St. Martin's Lane," or Miss Katharine Hepburn and Miss Ginger Rogers, together in "Stage Door," separate in "Bringing Up Baby" (Miss Hepburn's picture) and "Carefree," in which Miss Rogers and Mr. Fred Astaire, in happy reunion, glided through a couple of dream-dances whose haunting quality persists. Thus they come crowding along, our memories, and each of us will add to them the fragments from our individual stores, until the sum total of all that we remember reaches a size on which we may base anticipation of future dividends and in which I, for one, find reason for returning thanks.

# This England . . .



*Wrotham Hill—Kent*

WHEN next you take your ways about the hills and fields, reflect that it is the labour of man that has given them their final beauty. No traveller two centuries ago could laud the lovely countryside; too many were the marshlands and the wastes, too frequent the unkempt, forbidding woods that harboured lawlessness. And do you know aught of survey work or drainage, of medicine or mechanics? These must a farmer understand as well as his soils, his beasts and his seeds if he is to serve the land well. Bear then with his complaints, and turn a courteous ear if only in gratitude for the pleasure his unceasing work has given—from the chine of beef you passed not by at luncheon to the barley for the Worthington that saved you from fatigue.





## A PAGE FOR COLLECTORS. PERFECT FRETWORK AND OTHER VIRTUES.

By FRANK DAVIS.

A GOOD deal has been written about mid-eighteenth-century fashions in furniture, and attention has been mainly devoted to those pieces which provide obvious examples of the influence of a particular style. To take one single instance: everybody is tolerably familiar with those extravagantly carved gilded mirrors by which Chippendale and his disciples and contemporaries expressed their notions of the Chinese tradition—gay and complicated affairs, full of twists and convolutions, asymmetrical yet well-balanced, which remain to this day monuments of English insobriety of taste. We were not always a heavy-handed, solemn nation, but, following in the footsteps of the subjects of Louis XV. across the Channel, could crack a joke with great skill and considerable grace. Such things, I am informed, are a trifle out of fashion to-day, partly because they take a deal of dusting, and partly because they need hanging in large rooms if they are not to seem a little overwhelming. But this Chinese mode, which swept over the whole of polite Europe as the importation of Chinese porcelain increased, had also more subtle manifestations, some of which need pointing out. People grew tired of furniture which was obviously and beyond misunderstanding oriental in style; but details of this style, tactfully married to normal European patterns, were accepted as normal variations upon the general theme, and took their place as natural decorative conventions without regard to their origin.

The mahogany tripod table (one of a pair 29 inches high) of Fig. 1 is a case in point. This is as English as the Tower of London, but the fretted gallery which surrounds the top would not have appeared in just that form had not cabinet-makers adapted a Chinese fret design to their own purpose. The term "fretwork" has, in modern ears, unfortunate connotations: it brings to mind visions of earnest riders of a particular hobby-horse spending the long winter evenings in late-Victorian England laboriously cutting out designs more remarkable for ingenuity than good sense or usefulness. But a fretted pattern, as used by master cabinet-makers, can be a thing of extraordinary delicacy, very nicely calculated to lighten the general effect of a piece that otherwise might seem too serious; it can bear the same relation to a well-considered piece of furniture as a graceful joke to a solemn political leading article. This is the function of the little gallery of Fig. 1; it is also the function of the agreeable fret design at the top of the bookcase seen in Fig. 2. It is worth considering

how this almost cobweb fret in no way interferes with the orthodox pattern of the top. The urn, flanked by its two gracefully curving "supporters" (to borrow a term from heraldry) would look quite well without the fret—and what a horrid mess some makers would have made of such an unnecessary addition, putting in too much, and failing to see how greatly the design is aided by the repetition of the two curves! Note also that the design is enormously enhanced by the pattern of the fret—interlacing arabesques which echo the lines of the more substantial "supporters." Anything like the so-called Chinese pattern, with its

are the mark of the first-class cabinet-maker and designer.

Here, then, are two quite exceptional pieces, one of which shows a modicum of Chinese influence, the other none. Now for a third (Fig. 3), in which any suggestion of an oriental model may cause a little surprise, because this stool, with its twin and six chairs of similar pattern, all with their original needle-work, has in the past been described as "Chippendale Gothic." But this was not an eighteenth-century notion of Gothic pattern. There was a fashion for that, with the oddest results sometimes, but no designer seems to have gone beyond an imitation of the typical pointed arch, and he knew that his mediæval ancestors never imitated the bamboo—and that is, at some distance, the inspiration of this particular design. Here again it is worth pointing out that this piece is something more than a well-constructed oddity: it is not freakish at all, but is uncommonly austere for its period. A triple cluster of small circular pillars is no more strange as an idea for a chair-leg than a lion's foot; it is merely more original.

I have spoken about these three exceptional examples of mid-eighteenth-century furniture at some length not merely because the details chosen for remark are easily passed over at a casual glance, but also because they represent pretty well the extraordinarily high standard, both of craftsmanship and design, which the English trade achieved during the twenty-five years from, say, 1750 to

1775. What is important, I suggest, for the trade to-day and, indeed, for anybody who takes an interest in such things, whether ancient or modern, is to realise that it takes two minds to make a good piece of furniture—the designer and the actual maker. Sometimes the two minds are contained in a single body; more often the craftsman can carry out perfectly other men's ideas, but cannot originate anything himself. There's a great deal of loose talk of inherited skill and the fine traditions of workmanship—I heard quite a lot of that sort of thing at that extremely interesting exhibition of modern silver at Goldsmith's Hall last summer. But the real lesson of that exhibition, as of all others, whether of old or new, whether of silver or woodwork or jewellery, seems to me to be the importance of the designer rather than of the craftsman; the latter can copy any pattern to perfection, but if the designer is at fault, then he's wasting his time. The extraordinary thing about such pieces of early furniture as are illustrated here is not so much their workmanship, fine though it is, but the uncanny knowledge and taste of their designers, who must be practical—they must know exactly the limitations of their material—but must also possess ideas. It is the happy combination of ingenious design and admirable workmanship which gives such peculiar quality to the period to which these three pieces belong.



1. HAVING A FRETTED GALLERY, SURROUNDING THE REVOLVING TOP, ADAPTED FROM A CHINESE FRETT DESIGN BY THE CABINET-MAKER: ONE OF A PAIR OF MAHOGANY TRIPOD TABLES (MID-EIGHTEENTH CENTURY).

(Reproduced by Courtesy of Messrs. J. M. Botibol, 28, Hanway Street, W.1.)



2. WITH THE GENERAL EFFECT LIGHTENED BY THE FRETTWORK, WHICH IN NO WAY INTERFERES WITH THE ORTHODOX PATTERN OF THE TOP: A MAHOGANY BOOKCASE (c. 1760) WHOSE DESIGN IS ENHANCED BY THE PATTERN OF THE FRETT—INTERLACING ARABESQUES.

(Reproduced by Courtesy of Messrs. Frank Partidge and Sons, 26, King Street, S.W.1.)



3. A PIECE WHOSE DESIGN WAS INSPIRED BY THE BAMBOO: A CHINESE CHIPPENDALE MAHOGANY STOOL (MID-EIGHTEENTH CENTURY) IN WHICH THE LEGS ARE FORMED OF TRIPLE CLUSTERS OF SMALL CIRCULAR PILLARS.

(Reproduced by Courtesy of Messrs. J. M. Botibol, 28, Hanway Street, W.1.)

diagonals and horizontals, would be out of keeping, and it is comparatively small points of this kind, as well as purely technical excellence (perfect dovetailing, carving, and so forth), which



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**SHAW SAVILL LINES**

## FROM CLIPPERS TO MOTOR PASSENGER LINERS: THE SHAW SAVILL LINE'S EIGHTY YEARS OF SHIPPING HISTORY.

WHENEVER one considers the early history of our Empire, it is very necessary that proper regard should be paid to the long-established British shipping companies which have contributed so much to the early development of what are now our self-governing Dominions, and in studying the early development of New Zealand it will be found that the Shaw Savill and Albion Co., Ltd., has played a very large part in the progress which has been made during the last hundred years in that Dominion. It is perhaps fitting at this time to give a brief account of over eighty years of progress made by the Shaw Savill Company, as the one-hundredth anniversary of the Treaty of Waitangi, under which, in 1840, New Zealand was formally linked to the British Crown, is due to be celebrated in the Dominion during this year and in 1940.

In 1858, Mr. Walter Savill and Mr. Robert Ewart Shaw, two members of a London firm of shipbrokers, decided to launch out in business on their own, and, as a result, the partnership of Shaw Savill and Co. commenced in April of that year. These two gentlemen commenced business by chartering vessels to New Zealand, the first of these being the sailing-ship "Avalanche" (1160 tons), which was owned by Messrs. Park Brothers, of London. Unfortunately, the partnership was not long-lived, for Mr. Shaw died in 1860, and Mr. J. W. Temple joined the firm as partner to Mr. Walter Savill.

In the early days the business was largely concerned with the carriage of emigrants to New Zealand, where settlers were badly needed, and the gold discoveries in Otago and Westland provided the impetus for this emigration, in spite of the Maori Wars, which kept the North Island of New Zealand in a state of continual unrest during the decade 1860 onwards. As a result of the developing trade with the then young Colony of New Zealand, Messrs. Shaw, Savill and Co. soon acquired a fine fleet of fifteen sailing-vessels, and lovers of old sailing-ships will probably recall the fast passages which were made to and from New Zealand by such ships as the "Westland," "Auckland," "Crusader," "Canterbury," "Lady Jocelyn," and "Margaret Galbraith," to mention only a few of the Shaw Savill clippers. It is interesting to note that, in 1863, the firm of Shaw Savill and Co. secured the contract

By A. C. HARDY, B.Sc., F.R.G.S.

The Shaw Savill Co. has also played a very important part in the carriage of troops, and in February 1861, the "African," one of the Shaw Savill liners, sailed from Gravesend for Auckland with troops and Army stores destined to reinforce and supply the 57th Regiment, then serving in New Zealand and

these shores, and was responsible for the return of large numbers after the war was over.

In the year 1882 the Albion Shipping Co. of Glasgow amalgamated with the Shaw Savill Co., and pioneered the frozen meat industry from New Zealand to this country, carrying in their sailing-ship "Dunedin" the first cargo of frozen meat from Port Chalmers to London. Some details of this interesting



ONE OF THE FASTEST AND MOST CONSISTENT SAILING-SHIPS OF THE SHAW SAVILL COMPANY: THE "CRUSADER" (1859 TONS), WHICH MADE A RECORD PASSAGE OF SIXTY-NINE DAYS FROM LYTTELTON, NEW ZEALAND, TO THE LIZARD IN 1877.

*From the Water-colour by R. Heddon.*

engaged in the Maori Wars. An extract from *The Times* of Feb. 4, 1861, states that: "The military officers from Chatham who superintended the operation of embarkation, expressed themselves as highly

fact should be noted. The "Dunedin" was chartered by the New Zealand and Australian Land Co., Ltd., of Edinburgh, to make a trial shipment of frozen meat from New Zealand to Great Britain. The

vessel was to be fitted with a Bell-Coleman cold-air freezer, and, since there were then no refrigerating plants in the Colony, the meat had to be frozen on board the ship. The "Dunedin" accordingly arrived at Port Chalmers in November 1881. The New Zealand and Australian Land Co., Ltd., provided the stock, and sheep and pigs were slaughtered on one of the Company's estates and conveyed to Port Chalmers in special railway vans, where they were first cooled down and finally frozen and stowed away in the "Dunedin's" insulated chamber. After some 2000 carcasses had been successfully frozen, an accident occurred to the refrigerating machine, through the breaking of a crankshaft. The meat frozen up to that time had to be sold locally, and further shipments were held up until a new crankshaft was made at the engineering works, Port Chalmers—no small task in those days so far away from home. This, however, was finally accomplished, and a fresh start was made. The "Dunedin" sailed from Port Chalmers on Feb. 15, 1882, after having been four months in New Zealand. The vessel arrived off the Lizard on May 18 of that same year and docked in London on May 24. It is of interest that the freight rate was 2½d. per lb., including the cost of freezing the carcasses on board ship, this being necessary until the now familiar freezing works were established on shore. As a result of this successful feat of transportation, the "Dunedin" was subsequently chartered for nine further voyages, making ten consecutive trips in all. The amount of meat of different kinds carried on the first voyage was 4311 carcasses of mutton, 598 of lamb, 22 of pigs, and 2226 sheep's tongues. It is impossible to over-exaggerate the importance of this milestone in ocean transportation, for, thanks to its successful conclusion, ships like the "Dominion Monarch" are not only necessary, but practical to-day, and this new vessel, like the latest motor cargo-vessels built by the Shaw Savill Company, is capable of carrying over 250,000 carcasses of lamb, in addition to large quantities of general cargo.

[Continued overleaf]



AN HISTORIC SHIP WHICH INITIATED, IN 1882, A NEW ERA IN FOOD-SUPPLY: THE "DUNEDIN" (1250 TONS)—THE FIRST VESSEL TO CARRY A CARGO OF FROZEN MEAT FROM NEW ZEALAND TO LONDON.

*From the Water-colour by R. Heddon.*

for the carriage of emigrants to Otago and the rates of passage money to be paid under this contract were £12 from Glasgow and £13 10s. from London to New Zealand: the difference of 30s. as between London and Glasgow shows that a good bargain was made on behalf of the Scottish emigrants.

satisfied with the arrangements made for the comfort of the troops." Later, in 1900, the Shaw Savill Co.'s steamer "Waiwera" was the first vessel to carry New Zealand troops to South Africa to fight in the Boer War. During the Great War of 1914-18, the Company carried thousands of New Zealanders to

*Continued.*

When steam ousted sail, the Shaw Savill Company was prominent in the change-over, and gradually replaced its fine fleet of sailers with steamers. Early steamers of the Company were the "Arawa" and "Tainui" (both of 5200 tons); "Coptic" (4367), "Doric" (4744), and "Ionic" (4753). These vessels voyaged to New Zealand by way of the Cape of Good Hope and Tasmania, returning via Cape Horn and Rio de Janeiro, and it was not until the opening of the Panama Canal in 1914 that the steamers of the line proceeded by this new direct route. To-day, the fleet of Shaw Savill and Albion Co., Ltd., numbers seventeen steamers and ten motor-vessels, totalling 340,000 gross tons of Empire shipping, and the Company now maintains a direct mail, passenger and cargo service from the United Kingdom to New Zealand via the Panama Canal, or, in the case of the "Dominion Monarch," via South Africa and Australia.

In addition, in conjunction with the Blue Funnel Line, the Company operates a joint passenger and cargo service to Australia via South Africa. Further, the Company, in 1933, became joint-owners with the P. & O. group and also managers of the Aberdeen and Commonwealth Line, Ltd., which Company was formed to purchase from the White Star Line, Ltd., the "Bay" and "Dale" steamers originally built for and operated by the Australian Government. The present fleet of the Aberdeen and Commonwealth Line comprises four cargo and passenger liners, totalling 58,000 gross tons, which

or working, and maintains, in short, the sturdy individuality which has been so characteristic of British ship-owning. This individuality is, in fact, a tradition which comes down from the days when Messrs. Shaw and Savill started to trade with embryonic New Zealand. A spirit of energy, determination and

the Mother Country and her three great Southern Dominions of South Africa, New Zealand, and Australia, and her importance as a unit in Inter-Imperial communications cannot be over-estimated.

In addition to the "Dominion Monarch" the Company has, during the last four years, constructed four large motor-vessels—a fifth is now in course of building—all of which have been built and engined at Messrs. Harland and Wolff's yard at Belfast. These vessels, the "Waipawa," "Waiwera," "Wairangi" and "Waimarama"—the vessel in course of building being as yet unnamed—are capable of performing the journey from the United Kingdom to New Zealand, via the Panama Canal, in 28 days, whereas in the early days the passage to New Zealand occupied anything from 75 to over 100 days. This gives some idea of the tremendous strides which ship design and marine engineering have made. Big Diesel engines developing over 10,000 h.p. are required to enable the double-use ships mentioned above to keep to their present schedule. The fuel consumption for these engines is well under a  $\frac{1}{2}$ -lb. of oil per horse-power developed per hour, and it would, in fact, be impossible to maintain such a schedule economically without the employment of machinery of this kind. It is, incidentally, the fuel economy of the heavy-oil engines on the "Dominion Monarch" which, as we see in another



A BEAUTIFUL SHIP AND A REAL CLIPPER: THE "TARANAKI," ONE OF THE SHAW SAVILL COMPANY'S FINE SAILING-VESSELS; FROM THE PAINTING BY J. SPURLING. The "Taranaki" of 1126 tons, joined the Shaw Savill Company's fleet of sailing-ships in 1877. Her best performance was in 1879, when she ran from Glasgow to Port Chalmers in seventy-five days, with 326 passengers.

Reproduced by Courtesy of "Blue Peter" Magazine.



ONE OF THE SHAW SAVILL COMPANY'S FIRST STEAMERS: THE "ARAWA" (5026 TONS), WHICH WAS BUILT BY WM. DENNY AND SONS, DUMBARTON, IN 1884.

This ship was one of the first steamers owned by the Shaw Savill Company which gradually replaced the fine fleet of sailing-ships. In 1885 she made a record passage of thirty-five days from Lyttelton to Plymouth, via Cape Horn.

maintain a service to Australia via the Suez Canal, calling en route at Malta, Port Said, Aden and Colombo. It will be seen, therefore, that the Shaw Savill Company operates a combined fleet of close on 400,000 gross tons.

The Shaw Savill Company is one of the very few shipping lines in the world which provide a complete round-the-world service, as it is possible under the services operated by the Line to travel to Australia or New Zealand either via South Africa or the Suez Canal, and then make the return journey via the Panama Canal, calling en route home-wards at the historic Pitcairn Island, and at Curaçao, in the Dutch West Indies. It is obvious from what has already been said that the Company is in a position to cater excellently for the present as well as for the future demands which may be made upon it, and, furthermore, that the whole fleet has been built up or acquired within the framework of normal commercial ship-owning.

The Company does not depend for its operation upon any Government grant to assist either building



OPERATING ON THE NEW ZEALAND SERVICE VIA THE PANAMA CANAL: THE SHAW SAVILL OIL-BURNING TURBINE STEAMER "ARAWA," OF 14,500 TONS, WHICH CARRIES 292 TOURIST-CLASS PASSENGERS.

The "Arawa" is the third steamer of the Shaw Savill Line to bear this name. According to legend, one of the canoes in the fleet which brought the Maoris to New Zealand was named "Arawa," and it is now perpetuated by the Shaw Savill Line.

article, makes her successful operation possible.

The Shaw Savill Company has also been indirectly associated with the development of both South Africa and Australia, for in 1932 the Company acquired the old-established business of Geo. Thompson and Co., Ltd. (The Aberdeen Line), which commenced trading with Australia in 1842. Further, in 1934, the Company acquired the Australian interests of the Oceanic Steam Navigation Co., Ltd. (White Star Line), together with the famous passenger liner, the "Ceramic," which vessel has since been entirely remodelled and is now operating very successfully between this country, South Africa and Australia.

It is interesting to recall that the house-flag of the Shaw Savill Company was the first national emblem of New Zealand. At a meeting of the Maori chiefs held at the Bay of Islands on March 20, 1834, what is now the Shaw Savill house-flag was selected to be the first national flag, and it remained the national ensign until the Treaty of Waitangi was signed.



ONE OF THE "WAI" CLASS OF MOTOR CARGO VESSELS WHICH ALSO CARRY TWELVE PASSENGERS: THE TWIN-SCREW MOTOR-SHIP "WAIMARAMA," OF 13,000 TONS, WHICH HAS HALF A MILLION CUBIC FEET OF REFRIGERATED CARGO-SPACE AND A SPEED OF 18 KNOTS.

The Shaw Savill Line's "Wai" class of motor cargo vessels consists of four ships, the latest of which is the "Waimarama." She was launched on May 31 last year at the Belfast yard of Messrs. Harland and Wolff and left on her maiden voyage to New Zealand, via the Panama Canal, on October 22. Another ship of this class is building at the same yard.

foresight has been notable throughout the history of the Shaw Savill Company, and this energy and foresight culminates to-day with the coming into service of the "Dominion Monarch"—the largest and most powerful vessel trading to the Southern Dominions. This ship will create a new link between

# SHAW SAVILL LINES



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**THE "DOMINION MONARCH"—BRITAIN'S  
MOST POWERFUL QUADRUPLE-SCREW  
MOTOR-VESSEL:**

THE FIRST LUXURY PASSENGER AND CARGO  
SHIP TO LINK GREAT BRITAIN WITH HER THREE  
DOMINIONS OF THE SOUTHERN HEMISPHERE.

By A. C. HARDY, B.Sc., F.R.G.S., A.M.I.M.E.,  
(Author of "Motorships," "Motorshipping," etc.)

ACCOMMODATION on a generous scale for a total of 517 first-class passengers; approximately 505,000 cu. ft. of refrigerated space for the carriage of meat and dairy produce; and a general cargo-carrying space amounting to 162,000 cu. ft., all contained in a hull displacing about 36,000 tons of water; of 27,000 tons gross and drawing 34 ft., having a length over-all of 682 ft., a beam of 84½ ft., and a depth of 48½ ft., and capable of being propelled through the water at a speed of at least 20 knots with internal-combustion engines totalling over 30,000 h.p. (not to mention an auxiliary power station capable of an electrical output of 3000 kilowatts)—that, in brief, is the "Dominion Monarch," which, on Feb. 17, will leave London for Wellington, New Zealand, calling en route at Teneriffe, Cape Town, Durban, Fremantle, Melbourne, and Sydney, inaugurating thereby a new service between the United Kingdom and the Dominions of South Africa, Australia, and New Zealand. She is a motor-vessel—that is to say, each of her four screws is driven by a gigantic, simplified version of the kind of engine which drives the ordinary automobile ashore. As such she belongs to a section of ocean transport which now includes close on 7000 individual vessels with a gross tonnage of 15½ million.

It is significant that the "Dominion Monarch" should be proceeding on her maiden voyage exactly

twenty-seven years to the day on which the motor-vessel "Selania" was delivered to the East Asiatic Co., Copenhagen, by Messrs. Burmeister and Wain of that city. The "Selania"—which, incidentally, is still afloat under the Norwegian flag, and is now known as the "Norseman"—claims the credit of being the first ocean-going motor-vessel carrying both cargo and passengers. It is to a great extent upon the technique which came into being with that vessel that the whole structure of motor-shipping has been built. The "Selania" belonged to her original owners for a quarter of a century, and during 25 years

ship of only 2500 i.h.p. The "Dominion Monarch," with over 30,000 h.p. at full speed, can claim to be one of the world's most powerful motor-ships. The figures quoted above for her earlier and humbler sister will give some idea of what the "Dominion Monarch" engines will be called upon to do in what will probably be, under happy circumstances, also a quarter of a century of active life.

The big "cut-open" drawing reproduced on the centre double-page in this issue will explain the general arrangement of the ship. It should be studied carefully in connection with these remarks.

It will show the inter-relationship of the decks; it will indicate the position of the machinery both main and auxiliary, relative to the rest of the ship; it will show what a small space is taken up by the engines for the power developed; it will give an idea of the position of the refrigerating machinery, all of which depends upon electric motors, whose current in turn comes from the generators in the auxiliary engine-room. More important still, from a passenger point of view, it will indicate just how the architect has been able to arrange the public rooms. These, in view of the special service on which the vessel will be engaged, are of a spaciousness and luxury of equipment to be found on few similar ships. They indicate, as will be seen later, the very high standard of equipment which the modern passenger demands.

In respect of the "Dominion Monarch," however, it must be recalled that she is, in every sense of the word, an Ambassador of Empire. She links the Mother Country with three vitally important, yet intensely individualistic, Dominions. She must fulfil the desires of each and offend the

susceptibilities of none. This her interior decorators, Messrs. Hampton and Sons, Ltd., and Messrs. Waring and Gillow, have certainly succeeded in doing. When one takes into account the multi-nature of the ship as

[Continued overleaf.]



THE MOST POWERFUL BRITISH QUADRUPLE-SCREW MOTOR-SHIP AS SHE WILL APPEAR IN SERVICE:  
THE "DOMINION MONARCH"—THE LATEST ADDITION TO THE SHAW SAVILL FLEET.

With the maiden voyage of the quadruple-screw motor-vessel "Dominion Monarch," 27,000 tons, in February, the Shaw Savill Line will inaugurate a new service to New Zealand via South Africa and Australia. This ship will be the largest vessel engaged in the regular passenger and cargo trades to Australia and New Zealand and the most powerful British quadruple-screw motor-vessel. She will carry 517 first-class passengers (no other class will be carried) and has been designed for a sea-service speed of 21½ knots. A notable feature is the space devoted to the promenade and sports decks.

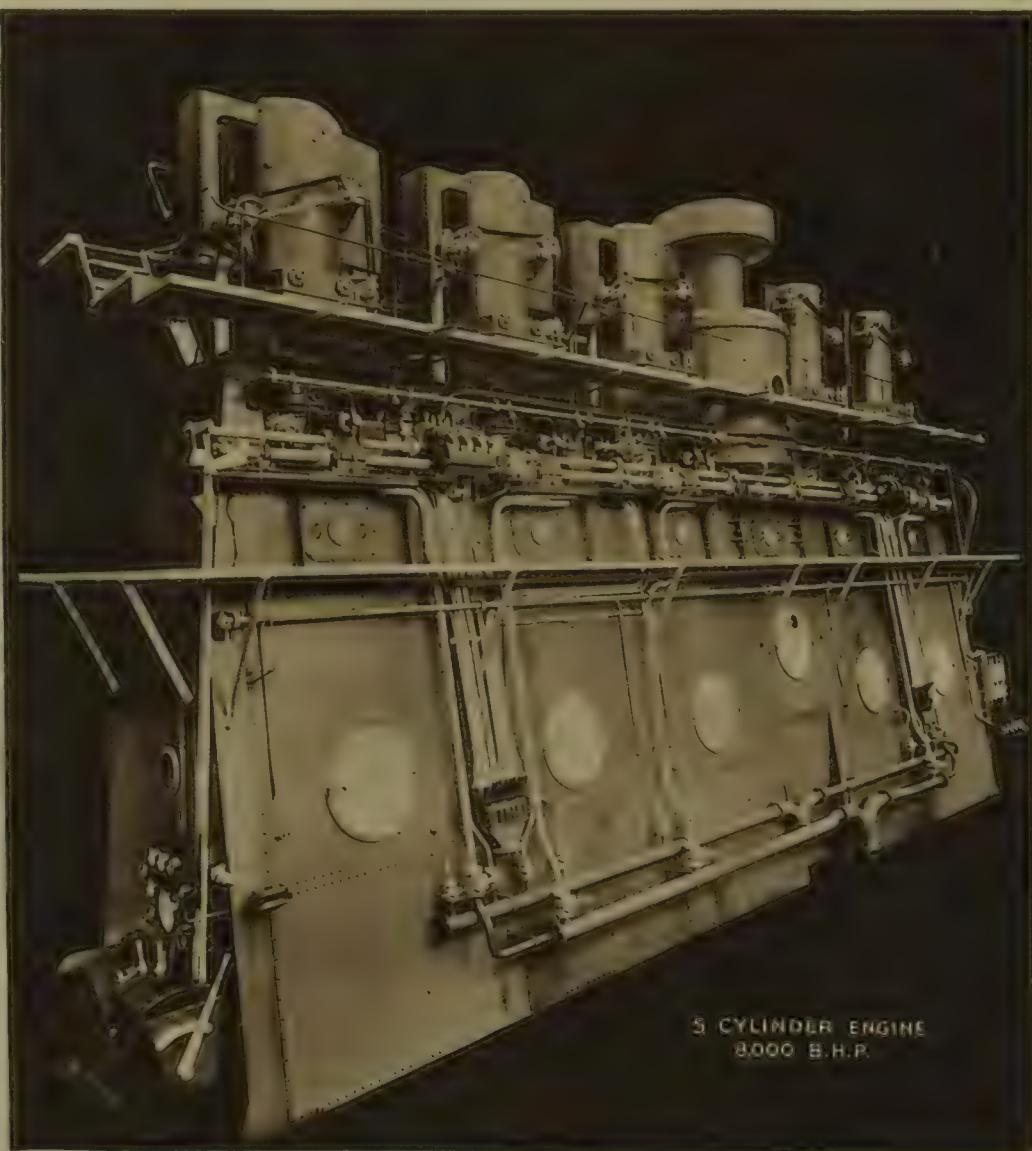
sailed 1,200,000 miles of ocean trade routes, consuming during that time fully 43,000 tons of fuel-oil, her machinery making during that period no fewer than 1,800,000,000 revolutions—and yet she was a

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*[Continued.]* outlined here, one cannot but sympathise with the problems with which the architects were faced in placing even within the generous hull dimensions all that was required. Nevertheless, accommodation extends for practically two-thirds of the length of the ship amidships, as will be seen on three decks and, for a lesser distance, on three other decks. The passenger decks respectively are named Games Deck, Lounge, Promenade, and "A," "B," and "C." In these decks are cabins and public rooms for the 517 first-class passengers mentioned overleaf. Particular attention has been given to the need expressed at the present day for single-bedstead rooms, and there are no fewer than 169 of these. In addition to two special suites, comprising bedroom of two bedsteads, sitting-room, bathroom, and lobby, there are thirty-eight bedrooms with private bathroom attached. All these are fitted with a luxury consistent with the most modern standards. Heating and ventilation of all rooms is under direct control of the passenger, by means of electric radiators and adaptable punkah-louvre ventilators. There is also that much-appreciated feature of modern hotel life, Room Service, with an individual telephone linked with a central exchange at sea, and *via* that exchange to the shore telephone system at the vessel's port of call.

The Games Deck (the uppermost deck) is 250 ft. in length and presents a fine, open sweep, the lifeboats being swung up well clear of its surface. This deck, in fact, is only interrupted by a small house at the forward end and by two funnels. The Lounge Deck houses all the principal public rooms. Its forward end is curved and glassed-in to provide shelter from wind for a length of 52 ft. From forward to aft on this deck is the large entrance-hall and big lounge, abaft which is a drawing-room on the port side, with a writing-room on the starboard side. This is followed by a big entrance, a large smoking-room, and finally,

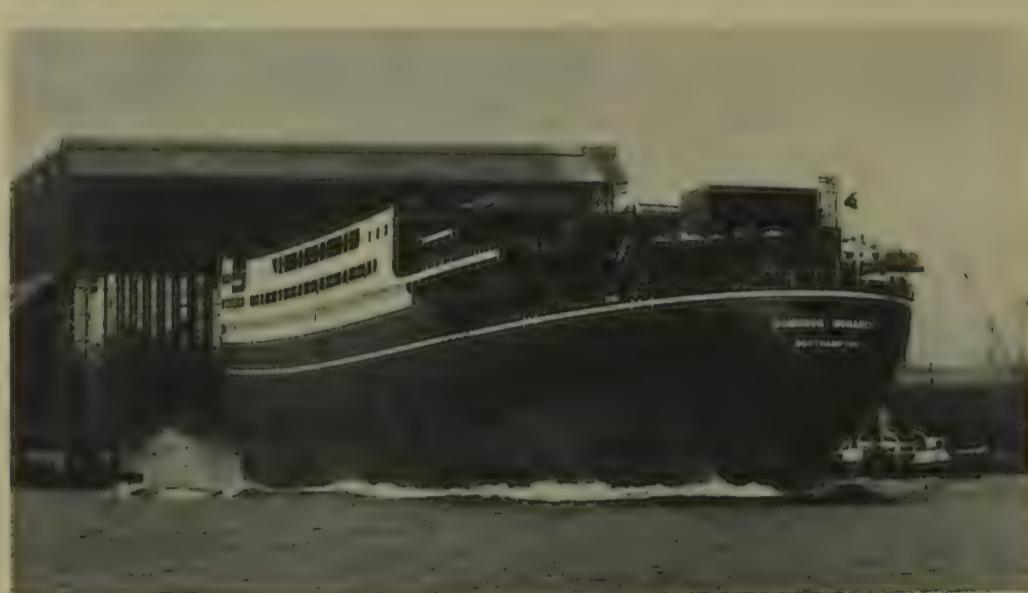
at the aft end, a verandah café, which can be employed also as a cinema, with the projection-room at the port forward quarter. This deck is one of the three in which the width of the ship has been increased to 86 ft. 6 in. The Promenade Deck, which is the deck below the Lounge Deck, extends the whole length of the superstructure, and one of the features of this, as the drawing indicates, is a Palm Court, abaft which are two blocks of cabins, followed by the main entrance, more cabins, and a suite de luxe on

entirely by cabins, most of these being arranged on the Bibby system, and many of them having their own private baths. The cabins here extend to the sides of the ship and have square windows. At the extreme aft end there are a number of single-berth cabins on the starboard side, and a well-equipped children's dining-room and nursery on the port side. The structure here is somewhat narrower than it is further forward. Then we come to "B" Deck, which is another cabin deck, and here again many cabins are equipped with individual bathrooms. At the forward end and on the port side is a large and efficiently equipped baggage-room, while at the aft end, abaft the passenger accommodation, are the engineers' quarters on the port side and accommodation for certain members of the crew on the starboard side.

On "C" Deck is the Dining Saloon, a magnificent apartment extending the full width of the ship. This has a seating capacity for 300. It is no less than 87 ft. in length and, together with its adjacent foyer, is supplied with conditioned air. The foyer, with its shops, cocktail-bar, and hairdressing saloon for ladies and gentlemen, forms a special feature of the ship and from the foyer is an electrically-operated lift serving all decks. The cocktail-bar on the starboard side matches in detail the shop on the port side. The extensive galleys and pantries needed for the service

of 517 passengers are situated on "C" Deck, immediately abaft the dining-saloon. Electricity, of course, is used extensively in the galley equipment and, indeed, in all parts of the ship. It will be realised that a vessel carrying upwards of 500 passengers and with a cargo capacity of nearly three-quarters of a million cubic feet requires the full output of the five Diesel generators in the auxiliary engine-room with their various duties. These, incidentally, are of a well-known British make, being constructed by

*[Continued overleaf.]*



TO PROVIDE A LINK BETWEEN GREAT BRITAIN AND HER THREE DOMINIONS OF THE SOUTHERN HEMISPHERE : THE QUADRUPLE SCREW M.S. "DOMINION MONARCH," 27,000 TONS, ENTERING THE WATER AT HER LAUNCH. The "Dominion Monarch" was launched at the Wallsend-on-Tyne yard of Messrs. Swan Hunter and Wigham Richardson last July and will be making her maiden voyage in February. With this ship the Shaw Savill Line will provide a link between the Mother Country and South Africa, Australia and New Zealand.

the port and starboard sides respectively. The cabins actually occupy about two-thirds of the length of this deck, the aft end of which is open promenading space. Here may be found Nos. 4 and 5 hatches, which, however, are arranged on this deck to be flush, so that they do not in any way interfere with games or passengers promenading. At the extreme aft end of this deck, too, is a gymnasium in a little house by itself.

We come then to "A" Deck, the forward end of which is 160 ft. from the bow. This is occupied



*By Appointment to  
the late King George V.*

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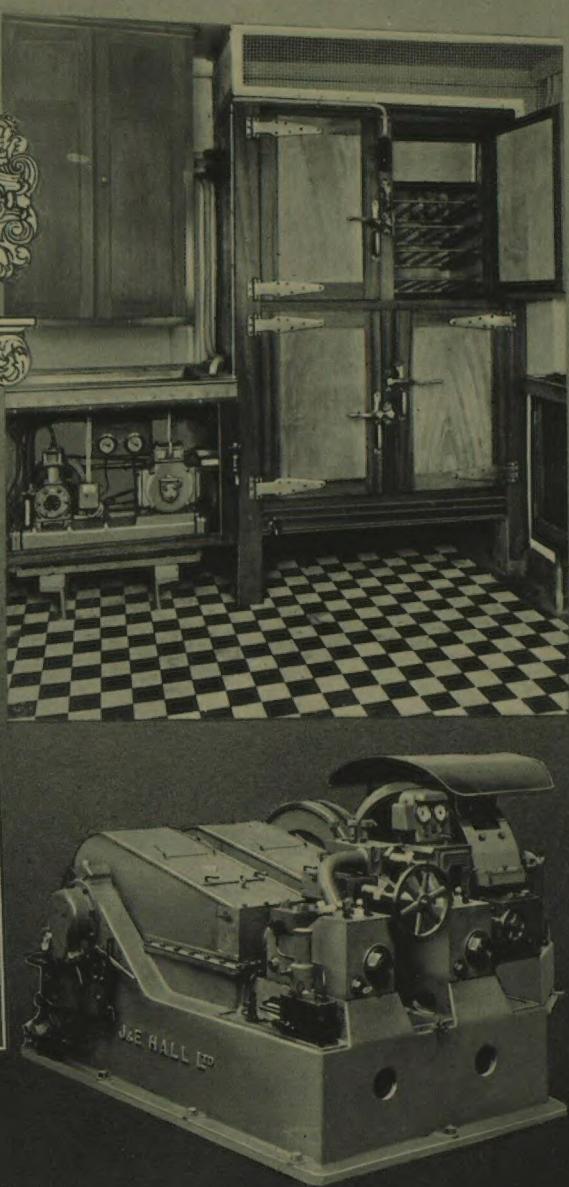
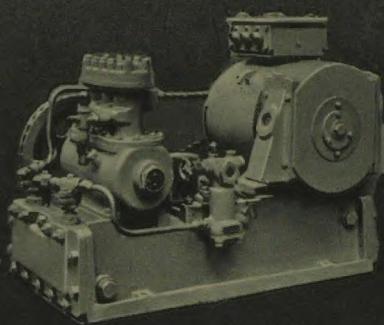
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"ASCANIUS" (First Class) Liverpool Mar. 11th  
"THEMISTOCLES" (1st & 3rd) Liverpool Mar. 25th  
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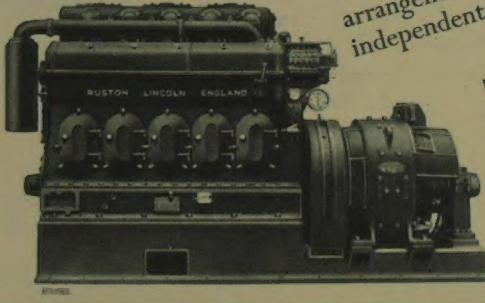
# The RUSTON DIESEL-ENGINED EMERGENCY SET in the Dominion Monarch

An emergency generating set is an important feature of all modern liners. In the "DOMINION MONARCH" a 100 kW. Ruston emergency set is housed in a self-contained engine room on the Boat Deck.

The engine is a Ruston 150 b.h.p. diesel—radiator cooled and provided with its own air starting arrangement, including a small independent air compressor.

Ruston-engined Auxiliaries are used by all leading shipping by all

The range of marine diesels includes:  
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of oil engines for land and marine  
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*Continued.*] Messrs. Allan, of Bedford. This plant is claimed to be one of the largest ever installed for auxiliary purposes on a motor-vessel.

The makers of the Diesel engines and their generators have also supplied over fifty motors and controllers for driving auxiliary plant, including two 90-h.p.



HAVING UNDER-WATER LIGHTING FOR NIGHT BATHING AND A FLOOR OF "GOLDEN QUARZITE," WHICH RESEMBLES SAND IN APPEARANCE AND TEXTURE: THE LARGE SWIMMING-POOL IN THE "DOMINION MONARCH."

An unusual feature of the swimming-pool is the under-water lighting concealed in glazed pots set into the tiled sides. The floor is of "golden quartzite," which has the appearance of sand in colour and texture. Messrs. Hampton and Sons, Ltd., are responsible for the pool and its surround.

motors for the steering gears. This gives us some idea of the power required to turn the rudder! The refrigerating machinery, of which we have already spoken, requires four 160-h.p. motors of the same type. Every precaution has been taken in the "Dominion Monarch" to maintain essential lighting and other services in the event of a disaster. Here again another British engine has been chosen—namely, a Ruston and Hornsby engine of 150-h.p. output coupled to a 100-kw. Sunderland Forge generator.

The "Dominion Monarch" is no small ship, and it is difficult within the compass of a relatively short article to cover all the features of importance attaching to her. Before, however, directing attention to the

appearance of the vessel, let us pause to state that every requirement of the passengers is amply taken care of. To enable them to keep fit there is the gymnasium already referred to; and also a permanent open-air swimming-pool with dressing-rooms and fully-equipped gymnasium adjacent. Children are taken care of in a large nursery, with separate dining-room, which is provided away from the main dining-room, and adjacent to these a separate deck is allocated to their sole use. The comfort of passengers in sickness will be looked after in a hospital, placed amidships, comprising general and special wards, in charge of the ship's surgeon and fully qualified staff. There are also self-contained isolation hospitals, fitted at a remote distance from passenger accommodation.

The personal needs of so many passengers on a voyage of this duration have been allowed for in a fully-equipped laundry, whilst separate ironing-rooms are installed on each deck for the use

of individual passengers.

The "Dominion Monarch" will have all the most up-to-date general equipment, including a complete sewage installation, electrically-operated watertight doors, fire- and smoke-protecting installation, and a special fire-extinguishing system. The navigation instruments include a special Husun Admiralty pattern Echo-sounder, wireless equipment, and a complete gyro-compass equipment. Wireless telegraphy naturally occupies an important part on a ship of this kind. This is of Marconi

type and supplies facilities for long wave, medium- and short-wave communication as well as for direction-finding. In fact, the "Dominion Monarch" can be in telegraphic communication at all times with any part of the world or with any other ship. On the vessel itself there is a comprehensive sound-reproducing system, and one interesting arrangement is that all loud-speakers—and there are fifty-five in all—in the public rooms, entrances, and alley-ways, can be switched on to sound the chime announcing the serving of meals. This is practically the first time this has been done in a passenger ship. Of these 55 loud-speakers, 23 are included in panelling and 14 in cabinets. There are 18 in entrances and alley-ways for special purposes. Such an arrangement obviously has its uses for emergency no less than for everyday work.

It is clear that the "Dominion Monarch" is, as the drawing well shows, a strikingly handsome ship, with a raking stem, cruiser stern, two bold pear-shaped funnels, one mast, and many derrick-posts. There

*[Continued overleaf.]*



ONE OF TWO SUITES-DE-LUXE BEING FURNISHED BY MESSRS. HAMPTON AND SONS IN THE "DOMINION MONARCH": A CHARMING BEDROOM WITH WALLS IN A SOFT DUCK-EGG BLUE AND HANGINGS AND UPHOLSTERED FURNITURE TO TONE.

# Every Passenger Aboard the M.V. DOMINION MONARCH will enjoy luxurious sleep on a *Vi-Spring Overlay Mattress*

THE new Shaw Savill liner "Dominion Monarch" has been equipped with every modern appointment to ensure the highest standard of comfort and luxury. That is why, for sleeping comfort, the world-famous Vi-Spring Mattress has been installed throughout the entire passenger accommodation in this magnificent ship.

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The illustration above is a reproduction of a preliminary drawing of the Smoking Room of the "DOMINION MONARCH."

TO the instructions of Messrs. Shaw Savill and Albion Co., Ltd., Hampton & Sons, Ltd., are carrying out, at the shipyards of Messrs. Swan, Hunter & Wigham Richardson, Ltd., the complete Interior Decoration and Furnishing of the First Class Public Rooms (excepting only the Dining Room and Lounge) of the Quadruple Screw Passenger Liner "DOMINION MONARCH."

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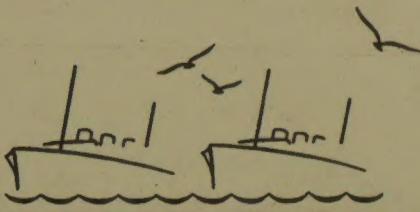
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*Continued.*

are twenty-four electric winches in her, each capable of lifting five tons at 180 ft. per minute; and also one derrick which is capable of handling loads up to forty tons. Truly the vessel can be called a marvel of modern naval architecture and marine engineering.

We have seen on the preceding pages much of the technical developments which led to the possibility of the "Dominion Monarch" being built. We have seen also a good deal of the actual technical equipment of this wonderful vessel. The passenger necessarily takes such considerations for granted—a fact which is sometimes disappointing to the technician—yet, in the long run, once speed, with which is coupled freedom from machinery smell and lack of vibration, is guaranteed, once the vessel keeps her schedule in a manner only interrupted by the most severe of storms, her success or failure in the main depends upon her interior decoration. In the broad sense, popularity is measured by spaciousness, comfort rather than modernity of decoration and good colour-schemes. In the more detailed sense, however, a vessel's success is governed by such needs as a perfect cuisine, impeccable stewards' service and cabin details—the position of a bunk light, the arrangement of a wash basin *vis-à-vis* a porthole, the convenience of an electric heater may well mean the gain or loss of thousands of pounds to a company in the course of a ship's life. All of which should serve as a means of stating that the interior decoration of the "Dominion Monarch" has been considered from both these points of view, and from other important ones in addition. The following notes are of interest in this connection.

The foyer and shopping centre is decorated in chestnut, ash and poplar panelling, as is the hair-dressing salons and shops. The cocktail bar and shop, which are also in the foyer, are panelled in

sycamore, ebony and tinted glass. Then, too, provision must be made for the child passengers, and the special playroom on the "Dominion Monarch" has walls decorated with paintings of humorous figures and animals beloved of nursery books, and the furniture is gaily coloured. The children also have a special dining-room, which seats about thirty.

For those passengers who like to get a good view of the sea without being disturbed by winds and

of the wall surface between the windows and at the after-end has painted mural decorations depicting an English landscape. In the writing-room on the lounge deck there is also a large bay window looking to starboard which occupies the greater part of one side of the room and gives an excellent sea view. The drawing-room is typical of modern French decoration and is carried out in an off-white and green colour-scheme, and has obviously been designed to appeal to the feminine rather than the masculine taste. The smoke-room on the same deck will, however, attract the male passenger, and is a reproduction of the panelled hall of a sixteenth-century Tudor mansion.

On long voyages it is essential that there should be other amusements than eating, sleeping and sea-gazing, and on the "Dominion Monarch" there is a gaily decorated verandah and cinema lounge, where dancing space is provided as an alternative to the cinema, and round the walls are grouped coloured cane furniture and flowering shrubs. It is a most delightful rendezvous for passengers. Then there is, of course, the swimming-pool—in this case, 24 ft. by 16 ft., with concealed underwater lighting, and the golden quartzite floor gives the appearance of sand. Beyond the blue and yellow tiled surround to the pool, provision has been made for those who prefer to watch and not to swim, with chairs, tables, and equipment. So much for the public rooms. The cabins are extremely tastefully decorated, but for those who prefer them, there are two suites de luxe, which consist of sitting-room, bedroom,

lobby and bathroom, all on the promenade deck. One suite is decorated in palest pink and the other in duck-egg blue, and the deep pile carpets and Okoumi furniture, the concealed lighting and the hand-wrought metal-work together create the essence of comfort.



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The lounge in the "Dominion Monarch" will have a sunny effect by day, as four large bay windows extend to the full height of the room, giving an expansive view. An imposing screen with finely engraved and sand-blasted glass panels extends the full width of the outboard bays and allows the lounge to be opened out to include the Entrance Hall. Of special interest is the beautiful decorative panel by Mr. Duncan Carse, under which is set a large electric fire with a Napoleon marble surround.

spray, there is a palm court forward on the promenade deck. This has large windows on three sides; easy chairs and settees provide seating accommodation for about 100 people, and a cocktail bar at the after-end completes the comfort of the room. The whole

## M.V. "DOMINION MONARCH"

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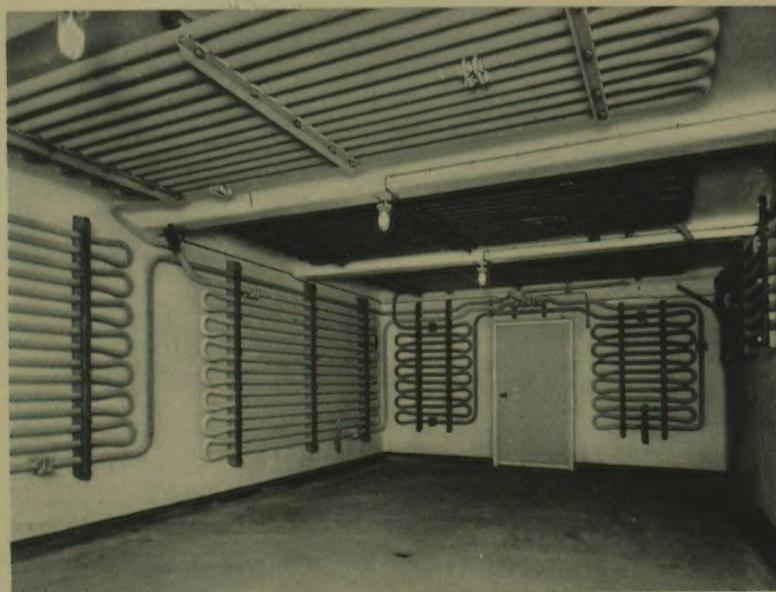
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